

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, March 29.

My intimate acquaintance with several members of the Lotos Club in New York leads me to suppose that the newly-created Lotos Club of London will afford the American club very great amusement.

The managers have taken the premises No. 316 Regent street—issued a list of promising managers and managers, including the names of several theatrical ladies sufficiently well-known to advance opinion as to its fate, and opened the house for membership, the yearly dues being £4 3s. There are "boudoirs," supper rooms, reception, drawing, music and reading rooms.

There is a little theatre for dramatic recitals, and there is to be a lively club generally. "After the American style," so sets forth the prospectus—introducing the customs of the New York Lotos Club—soirees, dances, artistic apres midis, etc. Lottie Venn, Laura Clement, Constance Loseby, Florence St. John, Selma Dolan, Nelly Farren, Kate Munroe, Jennie Lee and a number of others are joined to the undertaking with most of the gentlemen of the profession as an "Honorary Committee."

All restaurants close here at 12 p. m., and after a "late bill" at a theatre a supper-party is quite an impossibility. The new Lotos will serve supper till 2 in the morning. It will be very convenient no doubt, but its likeness to the Lotos of New York (of which it purports to be a branch) is not evident to enlightened Britons, whatever the Americans may think of it.

Let me relieve your minds. The new club is not a club at all, in the American sense of the word; but a proprietary affair, got up by the clever manager of the Temple, the Civil and Military, the Russell, etc., and will only be a nine days' wonder.

Mr. Irving closed his theatre for four nights, reopening for the matinee of Saturday, the 27th, with the Merchant of Venice of course. It is quite impossible to say how long the present bill will not run. London is a constant old place—holding a success as worthy a long life—and showing, in its devotion to old favorites who have out-lived their attractions, a steadfast quality quite unknown elsewhere. Mr. Irving in the earlier days of the present programme promised a speedy production of The Corsican Brothers, the version drawn for Mr. Kean by Mr. Boucicault. But postponement has been necessary, and will continue to be while the Londoners besiege the Lyceum in such throngs as they now nightly do.

Genevieve Ward, in Forget-Me-Not, is doing a fair business at the Prince of Wales, and the Kendals about the same at the St. James.

On Easter Monday, at Drury Lane, there will be a mixture of opera bouffe and drama. Mme. Angot's Daughter, interpreted by Grenier, D'Anka and Alice Burville, and Lady Audley's Secret, with Louise Moody and others in the cast. In Mme. Angot a danseuse named Paleadino, who was a favorite in New York, will appear. Certainly all tastes seem consulted in this Easter entertainment, and old Drury ought to be crowded.

The Bancrofts closed the Haymarket for the week—resuming the production of Money on Easter Monday.

March 27 will witness the first performance of the Hanlon-Lees in London at the Gaiety. Great expectations are expressed in regard to them, as they are considered the master draw of the season. Their entertainment is so novel and so perfect in its details that they managed to please Paris for nearly a year, and might have continued longer but for the English engagement. Mr. Hollingshead (of the Gaiety) feels displeased at the proposed American tour—as the odds are in favor of their establishing themselves in London favor and becoming fixtures for season after season. Here it is the 335th night of Madame Favart. Here is the 200th night of Betsy, and month after month Drink went on—year after year Our Boys was played, and in view of these enormous runs, a great success is set down as good for years, not weeks or months.

This morning Charles Harcourt takes a benefit at the Olympic, for which a large and attractive number of his co-laborers in the amusement world volunteer. Mr. Macklin and Blanche Henri do The Quiet Pipe; Mark Lemon's comedy of The Ladies Club, with J. G. Taylor and Helen Barry, and Mrs. Alfred Merton; Charles Warner recites Bret Harte's "Mouth of the Pit." Mr. Harcourt and Emily Fowler in scenes from the School for Scandal; Neville and Lydia Foote do The Ticket-of-Leave-Man.

A selection from Midsummer Night's Dream, with Terry and Anson, finishes the morning. In the evening, Wild Oats, The Rough Diamond, and the musical farce of The Wrong Man in the Right Place, will engage the services of Lionel Brough, John S. Clarke, Lydia Thompson and the Vokes Family—to say nothing of half a hundred minor people.

At the Duke's Theatre for the coming Easter Monday two American actors named Baker and Farron will appear in a play entitled Conrad and Lisette, in which they claim to be especial New York favorites. It is my impression that if those names have ever reached me, it was in connection with such 20-minute acts as prevail in variety halls. Mr. Holt produced a very fair drama at his place called The Battle of the Heart, backed up by Burnand's Burlesque of Paris—in which poor Liza Weber, once such a sensation in your city, appeared to terrible disadvantage.

There are so many women of talent, who seem on the down grade just now, that delicate and unpleasant as the subject is, for the sake of others, their cases demand mention, and their fates should be known, as warnings to other mariners sailing the treacherous depths. It is but lately a gentleman returned from New York told me a terrible story of an American actress (never a very clever one, but related to the cleverest one you have there). Years ago, I visited the home of this actress and Liza Weber, who were residing together on the east side of town.

Their house was the rendezvous of politicians, club men, bankers and brokers. At one of these gatherings the three graces, Liza Weber, Belle—, and Ethel Norman (a large English girl with a lovely face), all living as a happy family, were jocularly warned by the well-known Judge Dowling, that the life led by them in the East Sixteenth street house had but one ending, and he would bear in mind that present occasion, and deal with them gently for "Auld Lang Syne."

Poor Weber, in one of her downings, has been before the police courts, and now in one of her ups, she appears bloated, bleared and utterly unlike her old self in the burlesque at the Duke's—only for a few nights—as the performance proved a dismal failure.

Ethel Norman has gone altogether to the bad, and is known no more in the profession, while from across the sea comes the saddest story of all—since Belle had greater natural ability, more refinement, and as I have reason to believe, a very warm heart and affectionate disposition. My friend with a party was seeing the sights of your metropolis, when late at night they called at a well-known mansion, both fast and furious, not of the first or even second class, but a third-rate notorious house.

The woman who admitted them was terribly changed in person, befogged in mind, a wreck and a ruin. The door-opener of a vile place, the servant of its vicious inmates, and yet this poor creature was the once gorgeous Belle—, a woman innocent girl turned in the streets to look after for style, and beauty, and splendor of raiment—a woman whose good looks obtained occasional engagements among the managers, who was a universal favorite among the fast men ten or fifteen years ago.

My friend recognized her immediately, and when his party entered the drawing-room, he went back and questioned her.

"I have been in this country all winter," said he, "and looked often for you on the streets and in the theatres."

"Oh," answered the woman with an oath, "I haven't been on the street for months and I haven't been inside a theatre for years."

"What do you do with yourself?"

"Well, this is a night house, and I don't get to bed before the sun is up, so I sleep most all day, and that keeps me from off the street; and another thing [this with a flash of pride], you don't suppose I'd strike onto Broadway in calico wrappers! No, I don't give myself away like that. It isn't once a dog's age a man comes here I ever know, and if they do they don't know me when they meet me."

A fall such as this is not unusual here in London, where the girls are of country birth and have no relations in the city. But poor Bella's case is unaccountable as, she is well-connected and has near relations in the same place.

Why do not these relations snatch the poor creature from her living death and incarcerate her in a Retreat. Mad she must be, and reformed she might be by such a proceeding; yet spared for an old age not wholly of vice and degradation. ROBERTO.

Garrick's Theatre.

A shadowy memory of the stage still hangs about the neighborhood of Goodman's Fields in the shape of a small house entered from Leman street, and call the Garrick Theatre. Hither we were drawn not long ago by a sentiment of wonder and admiration at the power which could turn the wit and rank of London from its accustomed channels.

The way there lies through thoroughfares bearing ancient names, and still retaining occasional traces of their antiquity. Here an old house with protruding stories and venerable gables, there some remnant of a King's palace; across the road an inn, with tiers of old-fashioned galleries and inner corridors looking down upon the yard and roomy stables, or, again, some token in the wall of a house marking the site of one of the city gates, or the position of some old watch-house, all tend to dispose the willing mind to invest with a classical interest objects that in more familiar and more modern neighborhoods would seem unworthy of attention. Here, for example, a quaint, low-roofed shop with square window divided into small square panes, through which little else could be seen than cheap periodicals and tissue paper catalogues of cheap popular songs, yet looked as if it might be a repository of antiquated gossip and decaying traditions.

The garrulous old lady bending over her stick, who hobbled out of an inner room upon our entrance, was so eager, so voluble, and so emphatic in her replies, that we felt we were losing information of precious worth by not understanding all that she said; especially as we gathered enough to make it clear that a tradition of Garrick's triumph was not extinct in those regions, and that it was her firm conviction that the present structure stood upon the very ground where, to use her words, "Garrick, poor fellow, used to act."

Even the dingy little theatre itself, when entered, was continually suggesting reflection, sometimes by a point of similarity, sometimes by a point of contrast with its prototype. In Garrick's Theatre there were three prices of admission—1s., 2s., and 3s.—to the gallery, pit, and boxes. We found a similar division existing in the Garrick Theatre, but the audience had been enticed thither by the reduced fares of 2d., 4d., and 6d. Where reality looked down upon a swarm of hulking men and noisy, restless boys, and around upon the few poor occupants of the boxes, fancy called up brilliancy of color, the buzz of criticism, jewelry glittering in the candle-light, the flutter of fans, and murmured tones, and soft laughter. Could such an audience as that before us be moved by Garrick if one were again to arise, or could its enthusiasm send the wave of rumor vibrating to the opposite extreme of London? It struck us as an odd coincidence that the play should be preceded by a miscellaneous concert; but that orchestra consisting of a battered piano, a fiddle, a trumpet, and a drum, was much more primitive than that which accompanied Garrick's "pretext," while to match the play, and the acting thereof, it would be surely necessary to go back to the days when the inn-yard was the home of the stage.

Haverly's Juveniles in Jail.

The following extract from a letter from C. E. Blanchett, the manager of Haverly's Juvenile Pinafore company, now traveling in Texas, relates a little incident in which several of his wards took part:

"All strangers are curious to see James Currie, the murderer of poor Ben Porter. We spent yesterday (Sunday) in Marshall, and an invitation was sent up to me for the company to visit the jail. It was a bright sunny morning, and as the prison was but a short walk from our hotel, I took several of our young ladies and gentlemen over. They returned the courtesy extended us by the janitor, who kindly showed us all over the building, by singing several hymns for the prisoners. Their simple melodies moved not only those behind the bars, but the keeper himself to tears. Everybody thought that this little episode was one of the prettiest incidents that ever happened within the boundaries of the State. Strangely enough, too, it happened to be the anniversary of Porter's murder, the 26th of March."

A Theatrical "First-Night."

Let one imagine himself a spectator at a first representation in one of our leading theatres. The play is a new work by an American author. The audience is large, and, in the main, fashionable. Most of them arrive late. The scintillating splendor of the chandelier overhead, the sparkle of the gas-jets, the glare of the footlights, the handsome decorations of the theatre, the crowded audience, the bright costumes of the women, the general look of expectation and the magnetism which seems to pervade this picturesque confusion of humanity thrill the spectator. The orchestra is now midway in a gallop. The heads of most orchestra leaders are bald, strange to say—a fact which most people learn in early childhood. While the music is in progress, one looks about in search of familiar faces. Many of the choicest seats are occupied by representatives of "our best society," who are present to be seen, rather than to see. But fashion is not the most interesting element of the audience; for here are men distinguished in various walks of life, who would rather miss three good meals than a first-night. The critics of the leading newspapers adorn the middle aisle. They sit smileless and owl-like, as though each were an Atlas supporting a little world of his own. Three or four of these gentlemen have made names for themselves, and their opinions are respected. Representatives of small-fry sheets and out-of-town journals abound; there are few of them who have not an axe to grind, and most of them know as much about the drama and acting as the Beotians, according to an ancient tradition knew about the root of wisdom. This mob of writers is made up of singular and antagonistic elements. Farther down is a doctor of divinity, who, belonging as he does to an advanced sect of Christianity, combats the notion that the theatre and the devil are synonymous. There is no trade or profession which is not represented. The professional blackguard and the scholar, the rival manager and the callow playwright, the leading man of a neighboring house and the conceited amateur, the wealthy banker and the broken-down financier, the famous author and the literary duffer—all are here, and all glory in the title, which has been invented to describe them as a body, "first-nighters." The overture is at an end, and up goes the curtain to music pianissimo. One is soon absorbed in the play; for he has made up his mind, of course, to give the author the full benefit of his honest opinion. He is patriotic and sympathetic, and has read somewhere that Rome was not built in a day. The American drama, it seems, is subject to the same wise generalization. Well, the first act pleases him, and he is enthusiastic in a peaceful way. When the curtain drops he saunters out into the lobby. There are little knots of intellectual gentlemen, most of whom are writers of plays, though the world is quite ignorant of that important fact. Desirous to hear their opinions, he joins one of the groups. These well-informed persons say that the first act of the play is a failure. Where he had found artistic perception they discovered nothing but dullness long drawn out. He expressed his conviction forcibly, and is answered with a storm of "pooh-poohs," "pshaw," and other suggestive noises. One fellow who it is said has written a score of plays, all of which have been rejected, tells him confidentially that the act which has pleased him is "rubbish, my dear boy; rubbish."

His mental reservation is, that the speaker is an ass. Of course he doesn't say so; he holds to his first opinion, and gazes with renewed curiosity at these unappreciated playwrights. As he looks at them, it appears that their complexions are yellow with envy. The author's success is, in their eyes, an impertinence, and they do their best to belittle it. However, one forgets these lobbyists and returns to his seat. The play goes on, the interest increases with each act, and the curtain finally falls upon the last tableau. The author, to whom the evening has been a long agony, is then called out, and is obliged to stammer his acknowledgments. The play has proved to be a work stamping the writer as a man of taste and artistic promise. Its blemishes and its many shortcomings are noticed, but the general impression has been favorable, and one has the supreme satisfaction of knowing that he has enjoyed himself. The least sophisticated spectators agree. But a sneering friend, who is always at your elbow, assures you that the piece will be damned, because nine American critics out of ten argue a priori that no American play can be good. And now the lights are turned out, the last note of the orchestra dies away into the gray hollows of the theatre, one bows to his pretty female acquaintances as he passes out into the street, and a gust of cold wind blowing into his face confirms his pet shibboleth—that romance and reality are but the profile and the full face of life.

Irving's Magnetism.

I always dislike a crowd, so we were among the last to leave the theatre. On arriving at the top of the staircase I was much struck with the manner of a young lady whom I had noticed standing at one of the open box-doors; she suddenly rushed forward to her two sisters—as I suppose they were—and with joyful emotion, not unmixed with something of awe and reverence, "He's there, he's really there HIMSELF!" she said. I then looked through the open box-door. The green curtain had risen, and I once more beheld that most wonderful of transformation scenes which takes place every night at every theatre in London at the conclusion of the performance—there, amidst that latter end chaos, stood Mr. Irving, in propria persona, surrounded by two or three persons with whom he appeared to be in conversation. My eyes then rested on the three girls, who stood entranced, in the full enjoyment of the wonderful opportunity which fortune had thrown in their way. No one spoke; but each one seemed to have attained the deepest bliss of her heart.

This little incident was of great value to me in explaining much that I have suffered when trying to learn from young ladies some particulars about the actor they so much admire. They have indicated an unwillingness to talk with me upon a subject which they preferred to all others among themselves. I now see how deficient was my sympathy; how I lacked a certain feeling—shall I say of reverence—with which they regarded their hero; for such I now discover him to be. M. S. C.

—The King of Italy has conferred upon Campanini, the t-mor, an order of knight-hood.

What Detroit Laughed At.

When the Kralfys brought to Detroit their spectacular play, Around the World in Eighty Days, they had one of the stage settings representing the deck of a steamer. The spectator was supposed to look along the deck from stern to bow, instead of getting a side section as he does in that later launched craft Pinafore. This steamer had two masts and the regulation funnel, and as the boat was running against time and the fuel was exhausted, they cut most of the ship to pieces to keep the pot boiling. At the end of the act the steamer was supposed to sink. The masts and the funnel went down beautifully, but the deck refused to move and the extraordinary marine view was given of the masts sinking gradually through the deck, while the crew danced with rage at not getting a chance to drown. A good deal of knocking was heard below, and suddenly, just as the masts were disappearing, down went the deck, and up came the blue cloth waves.

When the Crook struck Detroit the spectacle had the usual electrical effect. A splendid orchestra accompanied the troupe, and the music they pounded out drew forth tumultuous applause. One light-fingered individual with a piccolo was particularly popular, and his mocking bird and whip-poor-will business brought down the house in a way that was disgusting to the lover of classical music. But there was an unseen and energetic individual that earned his salary manfully. He was situated at the right-hand corner of the depths in which the orchestra are seated. He manipulated a triangle, a muffled drum, a metalophone, a pair of cymbals, a young gong and another instrument that went "swish, swish, swish," when he shook it. He worked everything by turns, and nothing long. We knew all the machines he operated except the one that went "swish," and that puzzled everybody. Some thought the noise was made by rubbing a couple of brushes together, and others didn't know. One lanky, long-haired party, evidently from Kalamazoo, stood it as long as he could. Chucking his soft hat under his arm he walked down the aisle to the orchestra pit, and placing both his hands on the railing gazed over at the industrious musician for a full minute. Then with a broad smile of supreme satisfaction he walked back to his seat, the observed of all observers. As he sat down beside his equally lanky companion, the latter whispered, "What was it, Jim?"

Jim answered in a deep coarse voice, plainly audible all over the house: "Durn'd if 'twasn't a lot of peas in a sieve."

This brought down the house and made Jim and his friend blush deeply. He was right about the peas, but the sieve was a tambourine.

One Act Enough.

L'Indiscrete is the title of a new one-act comedy by Ambrose Janvier De La Motte, who adopts the pseudonym of "M. Beauvalon," recently produced at the Gymnase Theatre, Paris. A correspondent says of it: "People who have any blushes left should not go to see it, and, though its details might prove endurable at a private performance in a club where the audience would be exclusively masculine, it is almost scandalous in a public theatre. I do not pose for false prudery, but if there is to be a censure at all it ought to exercise some supervision. To any one who desires to make acquaintance with the most perfect specimen of the ingenuite yet seen I cannot do better than recommend Mlle. Alice, the extremely youthful heroine. Her mother having kept her in a state of virgin ignorance that is regrettable, especially for the audience, this young lady's curiosity is awakened to an unwholesome extent. She is about to be wedded to a cousin, who had been her playmate and companion from childhood, but absolutely refuses to submit to the bonds of wedlock until she is fully informed as to what are the joys, sorrows, duties and sacrifices that marriage will impose on her. Especially anxious is she to be acquainted with what usually takes place during the evening of the wedding ceremony, and until she is told will not agree to be married. She wants to know all, without any reticence or ambiguity. You may imagine to what a series of risky scenes and indecent dialogue this subject gives rise. Ultimately the bridegroom contrived, by means of some very soft and persuasive words, to overcome her resistance, and Alice agrees to go to the altar without being enlightened as to what the near future has in store for her. Such a subject as this could only be rendered tolerable by infinite wit of the lightest and most delicate touch, and, though M. Beauvalon's writing is clever, it is not equal to the occasion. A short scene, turning on so hazardous a theme, inserted in the middle of a comedy, and soon obliterated by other succeeding situations, would pass; but a whole act, in which all the personages hap on the same string, is too much. Mlle. Depoix, a young lady who lately left the Conservatoire, plays the part of the ingenuite with remarkable delicacy and tact; and Mme. Prioleau is excellent as a silly mother, who gives her daughter indecent novels to read after first sticking together the pages that contain the most objectionable passages."

A Funny Episode.

The incipient riot caused by the abolition of the pit at the London Haymarket was the occasion of a ludicrous mistake. A gentleman who was waiting for some friends detained by the fog, did not care to take his place, but looking through one of the peep-holes at the back of the boxes, saw Mr. Bancroft, the manager, bowing and bowing, but he heard no sound of remonstrance or irritation. At the interval of every ten minutes or so he returned to his peep-hole, and there was Mr. Bancroft still bowing. Half an hour passed away and the friends arrived, when the gentleman, totally ignorant of the scene he had missed, observed: "Oh, I wish you could have come earlier, for Bancroft has had the most magnificent reception that any actor ever obtained. He has been bowing to the audience to my certain knowledge for half an hour. Now let us go in." And then they entered the box and discovered the truth.

—Sol Smith Russell will star next season in a new play written for him by a prominent Boston journalist. Fred Berger will be associated with him as manager. Sol Smith and wife are among those engaged for the company.

OUR ACADEMY OF MUSIC.

Some Reforms Projected—Col. Mapleson's Plans.

A number of gentlemen of wealth and influence, not especially interested in the stock or management of the Academy, have recently had under consideration a project for the construction and establishment of a new and superb opera house, among the number being William H. Vanderbilt, John J. Astor, Golet, Roosevelt, and Frederick Stevens. Under the stockholders' management of the Academy of Music 200 of the best seats in the house are allotted to them free for opera nights, and as they generally make use of their privilege, either for their own enjoyment or for the complimentary delectation of their families and intimate friends, these 200 seats are tolerably certain to be occupied. As a consequence many wealthy and influential parties are at times unable to find suitable accommodation, and hence the movement for the new building. It is understood that their project has lately progressed to the extent that they are in negotiation for a site in the neighborhood of Fifth avenue and Thirty-seventh street. As, however, there are many considerations to be taken account of in such an undertaking, chief among them being the difficulty of securing the vocal talent—for it is doubtful if there are enough first-class artists in the world to enable New York to carry on two opera houses at one time—and also because, while the present house is unequal to the demand for accommodation, the city might not be able to support two, and thus loss might fall on both—a friendly consultation between the two interests was suggested to see what might be done to meet the views of all parties.

The meeting was called by some of the Academy Directors, and was held on Wednesday last, Mr. August Belmont in the chair. Among others of the Directory present were Messrs. Lorillard, Von Hoffman, William B. Dinsmore, and other wealthy and influential persons, and Mr. George H. Warren appeared to represent the gentlemen who were considering the building of the new opera house. The meeting, although purely informal on the part of the Directors, was in every sense amicable and friendly, and a general interchange of views was submitted, with the object of consolidating the interests of both parties. Mr. Mapleson, manager of the present Grand Opera company, was also represented, and a statement was submitted on his behalf showing that he was in negotiation with Mmes. Etelka Gerster and Christine Nilsson for next season's engagement, and that if some method could be devised to assure him a reasonable chance of pecuniary success, such as so great a display of liberality in management would merit, he could in all likelihood secure their appearance. Facts were also presented showing what the pecuniary capacity of the Academy is, under the present system of contracts, as compared with the expense of managing, and from these it appeared that the impresario assumed great risk of loss on a season's control. Some of the gentlemen suggested means by which they believed the difficulties might be overcome, and finally plans were submitted for the enlargement of the auditorium of the Academy, both as to choice and ordinary seats. By this means it is proposed to add twenty-six new and elegant private boxes of the same capacity and description as the present proscenium boxes. To do this it would be necessary to set back the outer line of the balcony circle 18 feet, leaving the space beneath so cleared open to the dome. In the space on the parquet floor the boxes would be constructed, leaving the occupants ample opportunity to see and be seen, and giving them an ample range of view over the entire house, the line of private boxes being thus extended from the proscenium boxes on one side all the way around until they joined with those on the other side. This change would add not only to the paying capacity of the Academy and to the supply of best places, but would increase the interior beauty of the house very largely. Another and separate plan was also submitted at the meeting, not conflicting in any way with that just described, and this second proposition would doubtless be carried out in any event. It is for the enlargement of the house by moving back the lobby walls and changing some of the lines of seats so as to add 123 more best seats, to include one full row of parquet seats. This row of parquet or orchestra seats will be secured by moving backward the front line of the stage nine inches. The front line of the stage rounds out or projects into the parquet to the middle of the second row of proscenium boxes. One of the effects of this has been to throw the foot-lights so far forward as to make them glare unpleasantly to the occupants of the proscenium boxes, and it will lessen the annoyance, in any event, to retire the front line of the stage a few inches.

Mr. Mapleson has already entered, by cable, into the preliminaries of his engagements for next season with Gerster and Nilsson, and will sail for Europe on April 17 to complete the details. The determination of the stockholders and Directors of the Academy regarding the proposed changes will be reached and communicated to him before his departure, so that he may act advisedly in his future undertakings. As these artists will require each a salary of \$1,200 per night, it would be impossible for Col. Mapleson to enter into such engagements unless his chances of recompense for his outlay appear to be reasonably fair. With an enlarged and beautified Academy, and artists of the rank of Gerster and Nilsson to lead off with next season, and supported in the generous, almost lavish, style which Col. Mapleson's past and present efforts have afforded to lovers of opera in New York, the day is not distant when this city will rank as one of the leading operatic centres of the world, as it is already in wealth, taste and culture. The public demand is for the best and choicest, and Col. Mapleson will do his utmost to furnish it in his line if only reasonable inducements be extended to meet his ability, enterprise and liberality as a manager.

—A movement is on foot among the stockholders of the Academy of Music to pass a resolution that "so long as Col. Mapleson shall give Italian operatic representations in the Academy of Music the Directors be authorized, by a special by-law, to place upon each seat now owned by the shareholders a charge of \$1 per night for the occupancy thereof." It is probable that a by-law embodying this will be passed. It is also proposed that when the stockholders do not care to occupy the seats they may place them on sale at the box-office. The stockholders' privileges include 200 of the best seats in the house, and the proposed tariff would be a valuable item in an opera season.

the publication of the Musical World, to be issued every Saturday. The first number is before me, and is very ably edited with a pair of fifty-cent shears. By a mistake I said last week that the Blaisdell co. had been bought off by the Musical World. It is not. The Musical World is intended. J. Howard Rogers, the amiable artist of McVicker's, and his assistant Malmsha, are to be found any morning in the paint-room at McVicker's, working at the scenery of Fairfax, which is to open next season at this house. Emilie Gavin, the reader who appeared last season upon the stage in support of John McCullough will probably start next season in such roles as Hamlet, Romeo, Joan of Arc, Lucretia, Borgia, etc. For the present, however, Miss Gavin will continue her readings, with which she has been very successful. C. W. Young, Hawkins and Kelly, Red DeJalma, and Hughes and Collins go to Louisville 5th, to the Standard Theatre. The dog Jack, assisted by Frank Frayne, returns to the Olympic 12th, with his new play, Mardo the Hunter. Jumpy Jervis is once more snarling in the Daily News. The lecture fake was a "bloomer failure" to use Jumpy's exact language. Harry J. Motimer has not the fear of inunction before his eyes. Neither is he troubled with overmuch principle. His co. announce Josh Whitcomb, Divorce, Conscience (?), Col. Sellers, The Banker's Daughter, and it is said that Harry has a manuscript of My Partner. Motimer was formerly a clerk in the office of Arthur Cambridge, the dramatic agent. J. A. De Witt, a hotel keeper of this city, imagining some bantling of his disordered brain to be an opera, has gotten together a lot of amateurs and will make an onslaught upon Blue Island 5th, where it is to be hoped his money will give out and prevent a general scourge of the surrounding country. Mr. De Witt's romantic opera is styled The Royal Banquet, and is a very ridiculous affair. Mrs. Alf Wyman has received her husband. The Wyman's open 5th, in Bloomington, with Yalie, a piece which never ought to have been foisted upon the public. Wyman will learn slowly that he can't force a bad pill down the public throat. McConnell has declined to take care of that baby while his parents are on the road. Nellie Laikelle and J. H. Barnett are no longer with the Tragedians of Kalamazoo. The two Roses Sunday, pretty comedy. Nat Goodwin presented his wife with a pair of diamond bracelets on Tuesday evening. They were handed over the footlights to the fair Eliza during the second act of Hobbies. Mrs. Frank Evans has been ill of pneumonia at the Sherman House for some days past. J. S. Sheppard, manager Big Four Minstrels, at the Commercial 25th. Louis Voss the treasurer the Froliques, was much exercised over an item which appeared in my letter of several weeks ago, which stated that the Weatherby-Goodwin co. would play in England this Summer as well as recreate. Voss couldn't see where I got it. It's very simple. People shouldn't write about their business matters to particular friends, who run and give the thing away. See, Lou? A little scene not on the programme occurred at the Academy, Wednesday night. During the play of The Loewensteins, just as Geo. W. Thompson was expiring in the agonies of a first-class stage death, Manager Emmett stepped upon the stage, and asking George to suspend his dying operation for a few moments, addressed the audience upon the subject of Frank Bush, a clever variety performer, who has made quite a hit all over the country in his imitation of a German Jew. It seems that Bush has not been very fastidious in his performance, but has gone to such an indecent length as breaking a large piece of Passover bread to the accompaniment of some very derisive remarks concerning Israelitish customs, etc. Of course this offended the Jewish patrons of the house, some of whom complained to the management. Mr. Emmett, having had the matter called to his attention, assured his audience that Bush would not repeat the offense in the Academy of Music; and I'll bet he won't. If he should, Billy would proceed to stand the young fellow upon his head, and without any ceremony either. Eugene Blair left Friday to join The Galley Slave co. She will take the place of Estelle Mortimer as Psyche Gay; Miss Mortimer retiring to-night (Saturday) 5th, 6th and 7th, the co. are in Indianapolis. Thence into Minnesota and Iowa. Rose Watson writes to the local papers: "I have no claim whatsoever, nor have I made one, against Messrs. Herne and Belasco, or the Hearts of Ossa. Mimma Wright, a talented young lady, is coming to the front rank among readers. She has appeared at Fairbank Hall this week. Venie Clancy left the Froliques because the Weatherby family predominated in the co. to a greater extent than was agreeable. Elma Deloro once found it so, and if I mistake not, her past experience will be repeated. E. M. Gotthold joined the Tragedians here as business manager. John Dillon and the Blaisdell co. play Green and Thompson's Frenks of Fortune for the first time in Mattoon, Ills., 6th. A great many people are curious to know why Mr. Joseph K. C. Forrest is interesting himself to so unwarrantable an extent in the matrimonial difficulties of Mrs. David Henderson. "The Workingmen's Co-operative Theatre" was to have been inaugurated 31st, in the Twelfth Street Turner Hall, with the performance of Might vs. Right; or, The Dignity of Labor, a dramatic portrayal of the wrongs of the honest workman and the insufferable insolence of the purse-proud aristocrat, from the pen of that down-trodden laboring man, John R. Allen, who also consented to manage the establishment for the "Association." The play was one calculated to make the horny-handed sons of toil peel themselves to their shins and just get up and howl with savage delight. Unfortunately there was a hitch in the proceedings. The treasury of the "Association" couldn't pay out \$250 for the rent of the hall, and Fred Kepler, the lessee, a bloated bondholder, obstinately refused to permit the grimy children of labor to be amused and instructed until they paid his rent in advance. About seventy hard-fisted citizens, unkempt females and dirty-faced children had assembled, and Ed L. Long, stage manager, was obliged to go before the curtain and state the situation to the expectant seekers after vigorous amusement. John Allen raved, swore and tore out his hair by handfuls, but to no purpose. Kepler wouldn't witt. So the actors, musicians and audience gathered themselves together and sought their homes; the gas-man engulfed the house in gloom; Allen went for the sympathy of Cambridge; and the "snap" was off. Petersburg, Ills., has a new opera house which seats 500. Sprague of the Olympic, is working away at his circus. He will have fifty horses and ten performers and no menagerie, and will take in the small towns where the big shows don't go. W. R. Hayden, business manager of Robson and Crane, has signed a three

years' contract with T. W. Keene. It is intended that Mr. Keene shall commence his career as a tragedian in Boston next October, opening with Richard III. The New York Mirror has at last attained the largest circulation of any dramatic paper in Chicago. I don't consider the Clipper a dramatic paper. The Elks' benefit at Haverly's Thursday afternoon was a great success, netting some \$1,000 for the lodge. Mullen and McGee, Little Mac, C. W. Young, Frank Bush, The Tragedians of Kalamazoo, Will Gillette's Professor co., Harry Armstrong and Dickie Lingard and co. took part. The thanks of the members were extended to all these people, and to J. H. Haverly, Messrs. Whitaker & Fitzsimmons, and the attaches of the theatre. Mr. David Henderson is the accomplished dramatic critic of the Chicago Tribune. It is conceded by all who are to be regarded as authority in the matter that no more cultured and capable a gentleman ornaments a critic's position outside of New York. By years passed abroad in observation and study of the best models, Mr. Henderson has acquired a fitness for his place possessed by but few men. In brief, Mr. Henderson knows his business. Leander Meander Philander Gilman-Richardson is a bloated young man of stunted mental growth but protrusive stomach, who, from an \$8-a-week position as reporter upon respectable newspapers, has sunk through the successive stages of disreputable journalism to the degrading occupation of a slinger of fifth among the yelping pack of blackmailers, bigamists, adulterers and escaped convicts who prey upon the weaknesses and fears of men and women of the dramatic profession. This Richardson loves to rake up the garbage of the theatrical slums and dish it up in the reeking Blackmailers' Bulletin in a style which is a weak imitation of his master, Byrne. Richardson's idiotic maunderings are also disseminated in the shape of "letters" to a paper published in this city. This disgusting rubbish is generally a re-hash of the stuff printed in the current number of the Dramatic Noose-ance, upon which, as has been stated, Richardson is employed. For a time, Richardson and his wife, an alleged actress named Gilman, perpetrated their rot upon the Tribune. Sam Medill, managing editor, however, objected not only to the Tribune's being run as a sort of Western branch of the Dramatic Noose-ance, but also declined to permit the paper to be made the medium for slanderous attacks upon the business and reputation of Manager A. M. Palmer of the Union Square Theatre. One day a letter of indignant protest from Mr. Palmer came to the Tribune. It was published, and all future communications of Mr. Leander Philander, etc. Richardson and wife were consigned to the wastebasket, which is a conspicuous article of furniture in the editorial rooms of every newspaper. About this time scurrilous "personals" bearing the unmistakable earmarks of Richardson, and reflecting upon Mr. Henderson as a husband and a critic, appeared in Hart's organ, and have been kept up ever since. Richardson, it seems, supposes that Mr. Henderson was the cause of the sudden stoppage of the stream of libelous obscenity that flowed from Richardson's pen into the editorial rooms of the Tribune. Perhaps Mr. Henderson's stomach did feel unsettled after his weekly task of correcting the spelling and eliminating the portions of Richardson and Gilman's "theatrical correspondence" that were too foul for publication in Shang Andrews' Street Gazette. But Mr. Henderson did not order the dirty bombardment discontinued. That was not his province. The very sensible managing editor, Mr. Sam Medill, took upon himself that task, and Richardson betook himself and his libations to another paper with a less scrupulous sense of decency. When Richardson saw that the Tribune people "dropped" on his weekly puffs of Byrne and Hart's paper, and that they were no longer wanted at any price, the fellow enlisted the services of some of his relatives to write to the Tribune asking why the theatrical letters had been discontinued, and requesting their reinstatement. All of which goes to show that when a man or woman is attacked by the Byrne-Gordon-Richardson Blackguard crowd, it may safely be set down that the victim is a very decent sort of person.

San Francisco.

March 28.—Baldwin: Business has been very good during the past week, considering that it was the wind-up of the Lenten season. The great play of Two Roses was the attraction up to Friday night, with Miss Jeffreys-Lewis, Eleanor Carey, James O'Neill and Lewis Morrison in the leading characters. Saturday night was presented The Queen's Shilling, and to-night will be given the popular play of The Girls. To-morrow night the successful New York comedy, entitled French Flats, will be produced for the first time in this city. I am told that it is a very amusing piece. Following is the cast: Marquis de Baranda, Lewis Morrison; M. Blondeau, C. B. Bishop; M. Bonny, J. W. Jennings; M. Ernest Vallay, A. D. Bradley; Signor Ruffardini, J. O. Barrows; Martin, John Wilson; Billard, C. B. Welles; Tancredi, Harry Thompson; Baroness de St. Armaurthe, Eleanor Carey; Mme. Blondeau, Rose Osborne; Anna Blondeau, Louise Beaudet; Mme. Bonny, Virginia Thorne; Bianca, Jean Clara Walters. On Saturday evening California Lodge No. 12, B. P. O. of Elks, will take a benefit at this house. A large number of the best members of the profession have volunteered, including Harry Peakes, W. C. Turner and Anns Montague. The house no doubt will be filled to its utmost.

Bush Street: To-night closes the engagement of Mr. Sothern and his co. of comedians. The season was not as satisfactory as it ought to have been, but was very good considering all the circumstances—the Lenten season, the Kearney agitation, the walking match, etc. The co. is composed of ladies and gentlemen, who have made many warm friends during their short sojourn among us. They go from here to Sacramento for three days, then to Virginia City, Salt Lake and the Eastern cities. To-morrow night and during the week, E. C. Taylor, a magician, assisted by Miss LeGrande and Dr. and Mrs. Ruth, said to be the champion riddle-shots of the world, outdoing the great Dr. Carver, will occupy the boards. As I have never heard of them before I can say nothing about them, but the house will no doubt be filled, as such performances generally draw well. 5th, The Royal Middy will be produced for the first time in San Francisco. Following is the cast: Don Lamberto, Charles Turner; Don Juanito Paragussa Caloria, Max Freeman; Don Domingos de Barros, Tom Cassillo; Capt. Norberto, Harry Peakes; Francisco, Charles Morel; Joaquin, F. H. Miller; Rodriguez, Henry Sherwood; Mumpo, Willie Simms; Fanchette, Emille Melville; Marie Francesca, Queen of Portugal, Anns Montague; Donna Antonina, Louise Paullin; Delgo, Lily Post. Thirty-two young ladies

will represent the pieces in the Queen's grand chess tournament. This opera is said to be equally as attractive as the celebrated Pinafore.

Standard: To-morrow evening, Edwin Browne, a sterling young actor, with an excellent reputation abroad, will open this house and appear in his great character of Tender Jim, in the new drama in four acts, entitled Good as Gold, a companion picture to The Danites, and pronounced the best American drama extant. This is its first presentation here, and as it is something entirely new it will no doubt fill the house every night during the week. The following is the full cast: James Fenton, known as Tender Jim, Edwin Browne, Bob McCune, W. C. Dudley, Owen Burke, George Stevens, Snooky, a 19-er, J. Woodward, Albert Gilton, E. N. Thayer; Saunders, H. Slaughter; Dobson, W. Russell; Solomon Moses, T. Butler; Cayote, George H. Foster; Dudley, E. Raynes; Wilson, G. McCormack; Sam Andrews, May Casselli; Buckskin, F. Baird; Tupper, Charles Watson; Fanny Clifton, Mrs. F. M. Buckle; Emily, Little Laby. I hope to be able to give a good account of this play and the co. in my next.

California: It seems that nothing definite is known in regard to the reopening of this house next month.

Bella Union: The great nautical drama, entitled The Wizard of the Wave, was to have been presented last Monday evening, but owing to the sudden and unaccountable withdrawal at the very last moment, of Harry DeLorne, who was engaged to play the leading character, the piece had to be postponed until Tuesday evening, and R. Pope Cooke was engaged on short notice to fill the vacancy, which he did very acceptably. This drama has proven a very good drawing-card, so much so that it will be continued another week. Johnson and Cooper, in their sketch of Love in the Parlor, are exceedingly funny. Mithilde Bonmay is received with rounds of applause in her beautiful solos on the zitherphone. Flora Franks in her motto songs always received a hearty welcome from the audience.

Adelphi: The laughable comedy of Our Boarding-House has proved a great attraction during the past week. It is replete with fun and keeps the audience in a good humor all through. Julia Winfred, the beautiful singer, has become a great favorite, and is called out from two to four times every night. The Great Dyllin is immense in his new and funny songs, and makes the audience laugh in spite of themselves. At the commencement of their engagement, it was thought Wade and Boyd and Lew Spencer were not going to amount to much, but they have proven themselves specialty artists of a very high order. Next week will be presented the great sensational four-act drama, entitled Eulchre; or, Arisen from the Ashes, in which James Maas will appear in three characters, Gerald Grey, Joe Blossom, and Mons. DeLay, Mollie Williams as Kitty Lorraine, and C. H. Mestayer as Lester Blake. Nera Vernon has recovered from a severe illness, and will reappear at this house to-morrow evening. Mollie Williams has closed her second engagement of twelve weeks, and has been re-engaged for one year.

Items: The "ignorant Alta pressman" was seen perched up in a box at the Bush Street Theatre the other evening, and it is a query as to how he got there; but it is supposed that he was smuggled in by Harry Walls. Barton Hill and Miss Cameron are playing at the Theatre Royal, Victoria. Fatinitza has made a decided hit at the Tivoli Garden, and is drawing crowded houses every evening. Miss Stenhouse, daughter of the San Francisco correspondent of the New York Herald, has made her debut as a concert-singer, in Salt Lake City. Hawley and Buislay, the aeronauts, returned from Australia by the last steamer. The Maynard and Mackley comb. are doing the southern mines. George D. Chaplin is dangerously ill at Portland, Oregon. San Francisco Lodge No. 3, B. P. O. of Elks, took their benefit yesterday and last evening, but owing to the inclemency of the weather, the audiences were not as large as they should have been. J. W. Jennings will take a benefit on the 10th of April. Manager Maguire announces a renewed lease of the Baldwin for two years from the expiration of his present lease. It is reported that Miss Jeffreys-Lewis has signed with Maguire for another year.

Ohio.

Columbus: Comstock's: Gus Williams as Our German Senator drew a large house 3d, and pleased, especially with his comic songs and recitations. The play is very thin, as is customary nowadays, yet a good deal of fun was produced by the efforts of D. R. Young and Hudson Liston, the firm of Bruce & Spruce, and Dora Stuart's Mrs. Dinkle. D. R. Young was a member of H. J. Sargent's stock co. here years ago. Hudson Liston is an excellent comedian, whose Nate Harpin was so enjoyable while playing with Genevieve Rogers in Mand Miller two seasons ago. Coming: Richmond and Von Boyle 9th, 10th, Locals, 12th, 13th, 14th, Boston, Ideal Opera co. 16th, 17th, presenting Socrates and Fatinitza. Mr. Comstock has ordered the stage kept in good working order in case of a possible intrusion of the Spanish Students.

Grand: Mitchell's Pleasure Party is as pleasant a little party as can be found on the road, and the five persons of which it is composed are particularly happy in William Gill's musical extravaganza entitled Our Goblins; or, Fun on the Rhine in Germany. The two acts are replete with charming music and comical situations. The curtain rolls up disclosing a picturesque scene of an old castle ruin from which a very pretty view of the Rhine winding away in the distance past other ruined castles and small towns, is seen. A party of American tourists wander into the ruins, stopping to rest after climbing the mountains. Benjamin Franklin Cobb (William Gill) of Chicago, Alfred Comstock Silvermine (Charles H. Drew) of Nevada, Octavius Longtellow Warbler (Frank B. Wilson) of Boston, Mrs. B. F. Cobb (Elinore Deering) and Tillie St. Aubyn (Amy Gordon) comprise the intruders. Most of the act is taken up with songs and choruses, the "Satchel and Umbrella Club" and a new melody being extra good. During the Twilight Cotone a most inspiring dance takes place, while "The Skids are Out Today," closing the medley, earns a vigorous recall. Silvermine relates the legend of the old castle, and Cobb is left alone with a bottle of Rhine wine to dream while the others seek luncheon. Cobb is awakened by queerly attired goblins who dance madly around and leave him wondering. The second act is a supposed vision of Cobb's, in which, however, he takes an active part, and the story of the persecuted maiden Wilhemina, the cruel Countess, villainous Baron and the lover Franz, as told by Silvermine, is enacted over again by the different characters, whose "make-ups" are first-rate, especially

the Baron of Frank Wilson. Wilson was formerly of the variety team Mackin and Wilson, which accounts for his remarkable antics and high kicking. He makes of the villain a fine piece of burlesque acting, and in his sword combat with Franz and Cobb brings down the house. Gill is not as funny as he might be. Drew sings and acts well. Elinore Deering is one of the old Colville trouper, while Amy Gordon is a new member of the co., and is a delightful singer and good looking. The co. has greatly improved since last here, and business was much better than before. Coming: Our Girls Comedy co. with Helen Tracy and others in the cast, 16th, 17th. Colville's Folly troupe in near future. Col. Morris-Miller has ordered the stage kept in good working order in case of a possible intrusion of the Spanish Students.

Items: E. T. Mithoff, owner of the Grand Opera House, left for New York 2d.—Prof. Schoppellie was presented a handsome gold watch at conclusion of performance of Czar and Zimmerman 1st.—W. J. Dixon, an old Columbus boy, and business manager Otto Comedy co., was in town 29th, and reports business good.—J. B. Miller, the popular bill-poster, has purchased a miniature donkey, which he drives with a neat advertising wagon. It is suspected John is secretly forming an Uncle Tom Party.—The Amphions give Doctor Alcantara at Comstock's 22d, 23d, 24th. Belle Williams, Kate Comstock and Willie Gumminder, and Messrs. William Bach, W. W. McCallip, and Frank Brooks are in the cast.

CLEVELAND.

Opera House: The Criterion Comedy co. were not rewarded last week with the encouragement they fully deserved, and their engagement was successful only in an artistic sense. The superiority of this co. is well known, their presentation of Freaks, Caste and A Triple Courtship was a marvel of perfect acting. The last-named play was produced 2d, for the first time here, and a fine audience assembled that evening to pass judgment on its merits. If the laughter and applause with which it was received be any criterion, the Triple Courtship is a decided success. Although overladed with dialogue and rather improbable in certain particulars, the play is full of laughable situations and sparkling witticisms, which keep the audience intensely interested until the curtain falls upon a happy denouement. Louise Sylvester, Mary Davenport, Emma Fellman and Messrs. Mackay, DeWolf Hopper, Whitecar and Ogden have excellent parts, and make the most of them. The scenic background was tastefully elaborated, and no pains were spared to produce the comedy with every possible advantage. This week, the Pullman Palace Tourists, April 12 and week, the Colville Folly co.

Academy of Music: A very fair co., under the management of W. H. Power, presented Dr. Clyde last week, to good business. The plot of this comedy would hardly serve as a model for the would-be successful playwright, but it is full of the most ludicrous situations, which are forcibly brought out by the various members of the co. The characters assumed by Della Palmer, Kate Singleton, B. W. Turner, John F. Ward, W. K. Fitzgerald and J. L. Wooderson, being especially prominent. Mr. Ward is a fine comedian, and as Higgins, Dr. Clyde's "alleged" assistant "as it were," is extremely comical. Monday, April 5, Graves Boniface, Queen's Evidence comb. open for one week. Week of 12th: Drink, by the Boston Theatre co. J. K. Emmet will probably follow.

Comique: This dizzy "dive" still continues to attract crowds of the "unwashed," and announces this week an array of new faces, including McAvoy and Rogers, Chas. and Carrie Moore, Belle Cushing, Harris Sisters, Morello Bros, etc.

Items: Mr. L. L. Graham is again in town, and busily engaged upon the new scenery for Drink.—Manager Elslser was in the city last week.—The Academy interior will be entirely rebuilt next season.—A wonder of ingenious mechanism, the Astronomical Clock, is on exhibition at the old Globe Theatre.—It would be hard to find two actors of more graceful and elegant stage presence than Messrs. DeWolf Hopper and A. H. Canby of the Criterions.—Misses M. Earle and Virginia Newbold are not playing with the Criterion Comedy co. at present. Their sweet faces are sadly missed by the "boys."

CINCINNATI.

Grand Opera House: Miss Neilson opened on Tuesday evening in Cymbeline. The audience was fair and increased to good before the close of the week. Miss Neilson, like Barrett, has her favorite play. She was disappointed at the reception given to Cymbeline in spite of the extensive preparations made for its production. Had she opened in Romeo and Juliet, she would have scored an excellent week. This (Sunday) evening the Strategist comb. cross over from Pike's Opera House, where they have been playing the past week, and produce The Strategists, at the Grand. 5th, The Colville Folly co.; 12th, Tourists, 19th, An Arabian Night; 26th, Dr. Clyde.

Pike's Opera House: It requires very efficient strategy to draw a good audience to Pike's. Clinton Hall's co. did the reverse. The piece is ridiculously absurd, but the paradox is well worked up by Clinton Hall as Jack Rutledge.

Heuck's Opera House: Richmond and VonBoyle have, to use the language of their manager, "got that house dead." Business very good, and the Candidate is undergoing a change that pushes it forward in the theatrical Senate. 5th, Oliver Doud Byron; 12th, Alice Oats; 19th, Nip and Tuck comb.

Coliseum: N. S. Wood has become quite a favorite with his Boy Detective. And if his manager is a good detective, he can perceive that "N. S." would stand a third engagement at the Coliseum before the close of the season. 5th, Charles Thornton in his border drama of Simon Kenton.

Volk's Theatre: James A. Douglas is again on deck. Escher's new palace, Shickling's old place, is now to be known as Volk's Theatre. The Sea of Ice was the opening performance last evening. The following comprise the stock co.: James A. Douglas, E. R. Dalton, Alex. Reeves, M. D. Lacey, Geo. Hanna, R. Gardner, H. Crellin, William Heywood, H. Hodges, R. Harcourt, J. Allen, M. L. Haville, Miss E. W. Ellis, Kate Edwards and Clara Monroe.

Vine Street Opera House: Business fair. Retlaw and Altou, gymnasts; Virginia Ross, vocalist; Forrest and Bennett, skipping rope dancers; Maurice and Ryan, Irish comedians; Coghill Brothers, King of Africa; Jacob R. Riley, juggler; Jennie Adams, serio-comic, and Tommy Adams, comedian.

Items: Miss Neilson goes from here to White Sulphur Springs for a week's rest.—To produce the fourth act of Cymbeline, the most necessary element is the "bank," a very intricate piece of stage mechanism upon which the entire fourth act depends. Owing to the stage being overladed with the scenery belonging to Enchantment, it was thought advisable to telegraph to Chicago for

the bank used in producing the play at McVicker's. Saving the men considerable trouble and furnishing an excellent piece of trial scenery. The telegram was accordingly sent, and the reply received, "We have forwarded by Adams Express." All the anxiety about the "bank" was set at rest, anticipating its arrival at 3 p. m. Tuesday, the day of the opening. The chagrin of all parties can not be expressed, when, instead of the scenery, an old property-book of the play was received. "The management asserted that the bill for that evening must be changed, but Bob Miles being at the theatre, at the time, contrary to the advice of his physician, however, would hear of no such proceeding. He immediately set the men to work under the direction of his scenic artist, DeWitt C. Waugh, and by seven o'clock a "bank" was prepared that not only answered the purpose, but greatly pleased the smiling beauty who was to recline thereon.

AKRON.

Academy of Music. 2d and 3d and matinee, C. L. Graves' combination in S. Miller's Trust and The Queen's Evidence; Geo. C. Boniface taking the leading role. Business fair, performance first class. Nothing next week.

Item: An arrangement has just been completed by which the Northern Ohio Amusement Circuit springs into existence, composed of Cleveland, Akron, Youngstown, and Erie, Pa. The new circuit goes into operation next season, and includes the Opera House and Academy of Music, Cleveland, which will both be under the management of L. G. Hanna next year, he being at present manager of the Opera House; the Opera Houses at Youngstown and Erie, and the Academy of Music, Akron. By this arrangement attractions will play a week at the Opera House, Cleveland, and occupy another week in playing the remainder of the circuit. It cannot but prove successful, all the cities included being good amusement towns, and Akron will thereby gain even a better run of amusements than she had this season. A conference of the four managers was held in Cleveland yesterday, Hanna of Cleveland, McKee of Youngstown, Sell of Erie, and Robinson being present, and arrangements were completed. Manager Hanna will play the companies the two weeks.

CLEVELAND.

Opera House: Harry C. Chapman of Chicago, supported by the Murray Dramatic Club of this city, in Driven from Home, 5th and 6th. Anthony and Ellis' Uncle Tom, co. billed for 7th.

Masonic Hall: Gus Williams in Our German Senator to one of the most fashionable audiences of the season. Receipts \$5.50. Bartley Campbell's Galley Slave co., May 12.

Items: Mr. Gaylord is here arranging for W. W. Cole's Circus to appear some time in May. Frank Comstock of Columbus played Gus Williams. He has also arranged with Manager Klein to play parties here next season.—The New York MIRROR is on sale at Gould & Kello's and George Perkins' book stores.

TOLEDO.

Wheeler's Opera House: Jane Combs and co. appeared 29th and 30th, to fair houses, in Engaged. The Georgia Minstrels (Sprague's) occupy the above house to-night to good audience. The Weatherby-Goodwin Froliques comb. appears April 6. The Detroit Zither Club appear April 8. The Adelphi is still occupied by the Faxon Folly co.

ALTON.

Opera House: The Rial & Draper Uncle Tom Cabin co., 27th, matinee and evening, to large audiences. With the exception of the Topsy of Sallie Partington, and Marks of J. W. Lewis, it was about the poorest excuse for a performance we have had this season. Nothing booked this week.

MANSFIELD.

Our Opera House has not been occupied for some time, with the exception of an insignificant sleight-of-hand performance. Coming: Mary Anderson in Julia and the Hunchback, on the 14th.

St. Louis.

Pope's: Messrs. Rial and Draper's realistic Uncle Tom's Cabin was presented every afternoon and evening for the week of the 29th. The schedule of prices being very low and the performance, the attendance was excellent. Two co-ops, Jay Rial's Mammoth and Rial and Draper's, made the junction here and were enabled to give very good strength to the east. The bloodhounds were very well-trained, and added a strong effect to the scene where Eliza is pursued. 5th, Kate Claxton, Charles Stevenson and co. will open in Two Orphans.

Olympic: Robson and Crane opened in their new farical comedy, Sharps and Flats, 29th. The piece drew so well that it was retained on the bills until the end of the week. It shows how an ex-divine with speculation in his eye (Mr. Dullstone Flatt) fell into the hands of sharpers and got well fleeced. Mr. Robson, as Sharp, was in excellent humor, and afforded great amusement. Messrs. Frazer Coulter, A. S. Lipman, John Marble, F. M. Burbeck, William Morris, Agnes Proctor, Alecia Robson, Mary Myers and Nellie Boyd were well fitted to their parts, and demonstrated that the co. is an excellent comedy comb. 5th, The Strategists.

Grand Opera House: Alice Oates and co. opened 28th, in Le Petit Duc, to a large house. The attendance fell off badly after the opening night. On Wednesday and Thursday 16 so Michon was given, and at the Friday, Saturday and matinee performances Grade-Ginola was the bill. 5th, Daly's An Arabian Night will be given.

Notes and Gossip: The Theatre Comique continues to present an excellent variety show, to good business. Every night but Sunday ladies are admitted. The Sunday matinees are continued.—R. Weber Benton of St. Louis has secured a one year lease of the Opera House, Murphysboro, Ills., and thus far has done well with the attractions he has presented. He will play Rial and Draper's Uncle Tom's Cabin two nights next week.—Thomas W. Keene has signed a contract to play the legitimate drama next season under the management of William Hayden.—George McManus, the merry treasurer of the Grand Opera House, will have a big benefit on the 24th, judging from the appearances. Mac is one of the most popular men in St. Louis.—Kate Claxton will enliven the Bellvillians on Saturday night with Double Marriage. Bellville is a prosperous mining town about fifteen miles from St. Louis, and is becoming a favorite Saturday night stand for stars en-route to St. Louis.—Robson and Crane never gave their new comedy of Sharps and Flats any important representation before this week in St. Louis, and they are surprised at its success.—Prof. W. Malmene anticipates having a fine house April 6, at the Mercantile Library Hall. He is preparing a fine musical entertainment.—Cole's Circus will open here 12th, for a week.—The Siege of Paris is still in town and is doing a good average business.—Nellie Page, a

young lady who has done good work in training juveniles for the Pinafores and other juvenile representations, will receive a testimonial benefit at Uhrig Cave Hall this evening (April 2), and at the matinee to-morrow. Fifty little society people will assist—Cooper & Jackson's circus will soon start from St. Louis upon their tour.

Indiana.

Dickson's Grand Opera House: The Kiraly Bros. comb. presented Enchantment to the largest houses of the season, March 30 and 31. The cast was exceptionally strong, the scenery gorgeous. The most exquisite scene presented was that of the Palace of Enchantment, at end scene of third act. Undoubtedly this was the grandest work of scenic art ever placed upon the stage of an Indianapolis theatre. Henri Laurant as Andre appeared to excellent advantage. Any Lee as Madelon, and Virginia Buchanan as Raynere were greeted nightly with applause. The ballet, led by Mlle. Zallio and Mlle. Eugenie Coppelin, was excellent and free from all vulgar situations. The co. can always rely on full houses when in Indianapolis. Ben Cotton's comb. in Faithful Bob met with a hearty reception contrary to general expectation. The drama contains elements of popularity, and is well acted. Ben appeared as Uncle Zach and Faithful Bob, and created a very favorable impression. His little daughter Idaline is a clever actress for a child of her years. Her imitations of Amice in "Pretty as a Picture," and Pat Rooney's "I'm a Laboring Man," were received with applause.

Crone's Garden Theatre: A very strong variety entertainment for the past week. The olio comprises features of passable excellence, and the drama of Enchir, with Will Turner as Joe Blossom, was well acted. The entertainment is a first-class variety one, and should meet with more encouragement than it has for the past week. Arrivals: Fred Henneber and Kitty Allyn, sketch artists; Leopold and Maritius, pantomimists, and Nellie Thorne, serio-comic for week of 6th.

Items: Pink Hall, who made such a successful debut as Simple Simon in the Frog Opera, in this city, has several offers from prominent combinations now on the road, and negotiations are now pending with several comic opera companies with a view of engaging his services. Mr. Hall has an excellent voice, and possesses rare talents as a comedian.

EVANSVILLE.

Opera House: Ben Cotton and combination appeared at Opera House, 29th and 30th, to moderate business only. Little Idaline Cotton is a prodigy, and is the star of the play, which is named True Devotion. Kate Claxton and combination played last night, 2d, in Double Marriage, to fine audience. Kate's baby was greeted with great applause. The Opera House was sold at Sheriff's sale on the 27th, and was bid in by George P. Bissell and co. for \$21,000. The house needs new scenery badly, but no improvements are likely to be made for a year at least.

Items: Wilhelmj has written for Evans' Hall for 23d. The Apollo Theatre opens May 6th; Sid. France, in Marked for Life, will be the opening attraction. Great improvements have been made at this popular summer resort, and 400 opera chairs are to be put in the auditorium.—The Mendelssohn Quintette booked at Opera House for April 12, and Rice's Evangeline for 15th.

RICHMOND.

Grand Opera House: Jananasech 27th, Phillips' Opera House: The following attractions are underlined for the present month: Richmond & Von Boyle Comedy co., 5th. Oliver Doud Byron 12th. Haverly's Juvenile Pinafore co. return the 23d. Bartley Campbell's Galley Slave co. May 8. Items: Maude Stuart left for New York 30th.—Sells' Circus is coming, which maketh glad the hearts of the boys.—Harry D. Graham of this city is now in advance of the Oliver Doud Byron comb.

LAFAYETTE.

Rice's Evangeline co. showed 29th to a good house. Eliza Weathersby and Venice Clancy were sadly missed. They go to Leavenworth 8th; St. Joe 14th and 16th; Hannibal 15th; Springfield 16th; Decatur 15th. May. The Minnie Wallace comb. showed at Frankfort 31st, and passed through this city on the 1st, on their way to Delphi, where they played in the evening. Nothing billed.

FORT WAYNE.

Sprague's Georgia Minstrels, Academy of Music March 31, to a fair house. Business reported good.

KENTUCKY.

Macaulay's: Nothing on the boards during the past week, and nothing booked till the 12th, when we have the Clinton Hall Strategists; 19th, D'Oyly Carte's Pirates of Penzance co. No. 2, for one week.

Knickerbocker: Business is still booming at this popular house. The following faces were seen during the week in their specialties: Grace Garland, James Carr, Tommy Adams, Fred J. Huber, Kitty Allyn, Cincinnati, J. J. Quinlan, the Morrellos, Max and Will, Annie Raymond and the Ordeys. Opening 5th, Borthwick Reid, Lillie Dean, Billy and Lon Hayles, J. B. Wills, May Adams, Howard Dorr and Son, Julia Walcott, James Green, the Lee Brothers. Retained, Grace Garland.

Metropolitan: Large houses have been the rule during the past week. The most noteworthy features on the programme were Keating and Sands, the finest musical team that ever appeared before a Louisville audience, without any exception, their act being worked up in such a manner that it is really a pleasure to witness it; Mariow and McBride, another good team, in their Irish changes, met with great applause. New faces 5th: Ida DeVere, Annie Steck, Aggie Clinton, Wheelan and Creelan, Cummings and Mack, Minnie Hawk and May Edwards.

Standard Theatre: This house, formerly known as Davis' Theatre, opens 12th, under the management of Arthur St. Clair. The opening people are: Sam Lang, who will act as stage manager, Dollie Sharp, Mlle. Zoe, Kelly and Hawkins, C. W. Young, Capitola Forrest, Hughes and Collins, and Red D'Alma.

Items: A charitable act was performed this week by Manager Whallon of the Metropolitan. Marion Thomas, a variety performer, was found in a destitute condition, being totally blind and in obscure quarters, being cared for by colored people. Mr. W. secured a carriage and had the unfortunate lady removed to the hospital of the Little Sisters of the Poor, and saw that she was comfortably cared for at his individual expense. This lady is the wife of Erwin Thomas, pedestal clog dancer.—Rumor has it that Harry Hunter of the Evangeline

troupe is soon to be married to Louise Searle.—Cincinnati, who was playing at the Knick this week, was discharged on Wednesday night for drunkenness. He was very poor, to say the least, so the patrons of the house lost nothing by his removal.—Power's comb. in Dr. Clyde appear at Macaulay's 26th, for one week.—Your correspondent is most happy to say that the demand for The Mirror is largely on the increase in this city. One dealer ordered thirty copies last week and found they were all sold in an hour after they arrived. This week sixty-five were received, and sold immediately. He has to day increased his order to one hundred copies.

LEXINGTON.

Opera House: 29th ult., Amateurs, styling themselves the Elkhorn Dramatic Club, made a vile pretence of playing Ten Nights in a Bar-room. About \$300 in the house. The audience dwindled one-half before the third act commenced. Comment is unnecessary. The Lexington public contribute but so much a season to amusements, and when amateurs perform they rob professionals of their just due.

Items: Jananasech is handsomely lithographed for Lady Macbeth and Mary Stuart 8th and 9th. Fred Paulding booked 26th and 27th, and John McCullough 30th and May 1. A lady dropped dead at the Opera House on the night of 29th; too much amateur. Any first-class attraction can get percentage or certainty by addressing Manager Marsh, Opera House; none others need apply.

ILLINOIS.

BLOOMINGTON.

Opera House: 30th ult., Oofy Gooft, to good house. Gus Phillips with his rich German dialect was simply immense. The play was interspersed with a considerable amount of song-and-dance variety business, making a pleasant evening's entertainment. Dickie Lingard's dates postponed until the last of the month.

Durley Hall, 31st ult., Rice's Evangeline co. to a large house. The co. is a strong one and can provoke as much mirth in two or three hours as any combination on the road.

PERU.

Look out for them! H. Fishback and E. L. Powell, two would-be Spiritualists, professionally known as J. Nelson Jefferson and May Holmes, arrived here on the 25th, advertising to give an entertainment the following Saturday. But for want of means to pay hall rent and city license, they jumped the city, leaving their bill of \$8 at the National unpaid. May Fisk's Blondes at Concord Theatre 5th.

QUINCY.

Haverly's Georgia Minstrels, 25th, to good house. Rice's Evangeline comb., 3d; Jane Coombe in Engaged, 13th; Kate Claxton, 16th.

MICHIGAN.

DETROIT.

Whitney's Grand: Drink has been the attraction the past week, and although presented in magnificent style, and with a superb company, it did not do the business expected. I think the chief reason that this play did not do better business was that people had an idea that it was something too horrible to witness. At the first performance one lady fainted and several went out, and this occurrence was exaggerated so by the papers that ladies were inclined to forego the pleasure (?) of such proceedings. I have never witnessed anything so horrible upon the stage. Keene's delirium tremens act. After this terrible scene he has to be pushed upon the stage to respond to the encore, so completely prostrated is he. This week Sprague's Georgia Minstrels three nights and matinee, and last two nights Capt. Bogardus and son give an exhibition shoot. Other attractions booked ahead are: Pat Rooney, E. A. Sothorn, Anna Dickinson, in readings, etc.

Detroit Opera House: C. O. White's benefit took place last Monday night. Sig. Nicolao's benefit Tuesday night. Remeng's Concert Wednesday night. Mitchell's Pleasure Party in Our Gobblins following two nights. This week, Monday night, Dr. Waspe in German, Tuesday, Rob Roy, local, Wednesday and rest of week, Weathersby and Goodwin's Frolics. 12th, Power's Paragon co. in Dr. Clyde.

Items: George Common is in receipt of several offers for his services for next season, and the manager that gets him will have a man who can be depended upon to do his level best, and do it well. This year he has had charge of the main door, and done the city advertising for Whitney's.

GRAND RAPIDS.

Powers' Opera House: 29th, the Mendelssohn Union presented Don Munio, before a large and well-pleased audience. The Boston Theatre co. is billed to play Drink 5th and 6th. Booked: 21st, McCullough; 22d, Sothorn; 23d, Pat Rooney.

Smith's: This week a fair co. is playing to moderate business.

ALBION.

Hi Henry's Premium Minstrels at Opera Hall 27th ult., to fair business. Show first-class in every respect.

WISCONSIN.

MILWAUKEE.

One of the most brilliant engagements of the season has just been filled by Bartley Campbell's Galley Slave co. It is a superb organization in every respect. Maud Granger as Cicely did some good acting, and was finely costumed. Signora Majeroni is an excellent actress. Estelle Mortimer and Mrs. Louisa Morse portrayed their characters with good effect. Frank Evans, as Sidney Norcott, is good; also J. J. Sullivan and C. A. McManus. T. H. Burns, as Fitts, is remarkably fine—the one amusing character of the piece. The audiences commended the Galley Slave as the piece of the season. Thundering rounds of applause were showered upon the performance at the close of each act.

Academy: The Arion Musical Club gave an excellent concert evening of 1st, assisted by the Mendelssohn quintette Club of Boston. Miss Carrington as prima-donna. The sale of seats for the Big Four Minstrels 2d and 3d indicates a large house. They are well billed. The Galley Slave co. had a fine line of printing, well put up.

Item: E. A. Sothorn is to make his appearance 19th, 20th, 21st, supported by his excellent company.

MADISON.

Opera House: The Big Four Minstrels 29th, to just moderate business. The performance was the best of the kind given in our city for years, not excepting some of the big shows. It is a good troupe and deserves liberal patronage. Should they revisit us, they are assured of a full house. Bartley Campbell's Galley Slave No. 1 appeared April 1, to a good house, giving the best of satisfaction. The management believes in

the power of printers ink and have the best paper ever seen on our boards.

Items: The New York Mirror is now on sale every Saturday at William. Park & Co.'s and at Mosley Bros.

RACINE.

Smith, Waldron, Morton & Martin's Big Four Minstrels.

IOWA.

CEDAR RAPIDS.

C. L. Davis 24th: fair show, poor house. Laura E. Dainty 28th, to good business. Haverly's Colored Minstrels 29th, crowded house; pleased everybody. Haverly's C. C. co. April 9. Bartley Campbell's Galley Slave 16th.

DES MOINES.

Haverly's C. C. C. Co. is billed for 8th. John McCullough 12th. Queen Esther had only one good house, meeting with small success.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House: 26th and 27th Wilhelmj, to only fair houses, the weather being simply frightful; but those who could get out were enthusiastic. 29th and 30th, John McCullough in Virginius and Othello, with a grand support. He was greeted with the warmest compliment of the season. Monday night the house being filled to repletion, while Tuesday night every seat was sold from pit to dome, all the aisles packed with camp chairs, and every available inch of standing-room wedged full with the surging multitude. Receipts, \$1,200. Booked: 7th and 8th, C. L. Davis; 9th and 10th, Rice's Evangeline co.; 14th, Jane Coombs; 17th, Boston Quintette Club.

Turner Hall: 28th, Wilhelmj to a packed auditorium. Among the audience we observed John McCullough and Kate Forsyth, together with other members of the McCullough co.

Comique: Business fair; Little Hine is really a marvel, not quite five years old and sings with fair intonation, not to mention her graceful movements. Arrivals: Nick Lemoine, John Goodwin and Little Nine. Departures: Nellie and Bob Brimmas, Sweeney and McCarty and the Welch Brothers.

Items: John McCullough has been elected an honorary member of the St. Joseph Light Infantry, which compliment he fittingly acknowledged. He was also banqueted at the Pacific. He says we have the finest hotel and the most perfect gem of an opera house in America; and his friends know that blunt John means what he says.

KANSAS.

LEAVENWORTH.

New Opera House: John McCullough, supported by Fred Ward and a powerful co., played here 26th, Virginius 27th, matinee, Honeymoon, and evening, Richard III., to good business. Fred Paulding, under management of Frank Lawlor, played here 31st, Lady of Lyons, and April 1, Merchant of Venice, to large audiences; co. supporting him is good, and Paulding is no doubt a rising young tragedian. Coming: 8th, Rice's Evangeline co.; 12th, Jane Coombs; 14th, C. L. Davis; 16th and 17th, Rial's Uncle Tom's Cabin; 19th, Mendelssohn Quintette Club. Kendall comb. 9th and 10th, and matinee.

Old Opera House: Nothing booked.

TOPEKA.

23d, Wilhelmj to a large and fashionable audience. 25th and 26th, Alf Burnett, to moderate house. 27th, Prof. (7) Wyman, the presto-change man, who was a first-class fraud. Coming: 2d and 8th, New Orleans Minstrels; 14th and 15th, Rial's Uncle Tom; 17th, C. L. Davis.

Items: Sells' Bros., who have been wintering their Thirteen-Elephant show here, are going on the road 19th, giving their first exhibition here. The advance agent of Welch & Sands' circus, and also that of Barnum, were in town last week.

MINNESOTA.

ST. PAUL.

Opera House: This popular place of amusement has been closed during the past week. There is but little attention paid to amusements in St. Paul during the close of the Lenten season. Haverly's C. C. C. Pinafore co. are neatly billed for 2d and 3d; also John McCullough for 5th, 6th and 7th; and Bartley Campbell's Galley Slave co. 8th, 9th and 10th.

Item: Conley's Varieties playing to good houses; new people arriving during week.

COLORADO.

DENVER.

Forrester Opera House: Edward A. Sothorn opens here under management of Love & Thall, 5th, for four nights and matinee, playing Tuesday evening Lord Dunsyre. Wednesday, Crushed Tragedian; Thursday, David Garrick; Friday, Dunsyre's Brother, Sam; matinee (Friday), Crushed Tragedian. Opens in St. Louis April 12. Thorn & Darwin's Royal Illusionists are to open the week following under same management. Dates not sure yet. They promise to expose Dr. Shade's and Katie King's mystery. Jennie Engel and co. of the Adelphi Theatre give matinees at this house every Saturday.

Adelphi Theatre-Co. is composed of Sam Dearn, Annie Hart, serio-comic; Leona Summerfield, serio-comic; Tillie Bouton, fancy-dance; Viola Rosa, serio-comic; Has san Sisters (Minnie and Lillie); Morlaech in original Spanish dance; Lydia Rosa in song-and-dance; Lizzie Shelton, serio-comic; Nellie McCormick, baritone vocalist; Maggie Foster, serio-comic; Ned Long or Excelsior; Nick Hayes, essence; Watson and Levanon, bar performances. Departures: Texas Jack, supported by Johnnie Dunne, to Leadville, March 29, for two weeks; Mulligan and Morris to Leadville April 5.

Palace Theatre: Harry Montague in his specialties; James Mc Donald in his pedestal clog, on skates; Millie Christine, serio-comic; Nellie Hackett, serio-comic; Etta Le Clair, jig dancing; Annie Barblon in character dances; Duncan Sisters, serio-comic; Frankie Barbour in character songs; Johnnie Richardson in negro sketches; Young Elden in sketches; Victorellis (Henry and Elton). Baby McDonald is the wonder at this place in her song and dance. Owing to serious illness of Miss Ardini, Mr. Montague's new piece, The Queen of Love, which was written especially for him, has been postponed. Departures: Watson and Levanon to Leadville. Perry Ross, Lida Rosa and Della Wallace open at Cheyenne, New. W. H. Arnold and Terry Ferguson, the great vocalists; Ida Siddons, dancer; Louis Stetson, serio-comic.

Items: Rosa Porter will give a series of readings every Tuesday evening at Wallalla Hall.—P. T. Barnum has given notice he will be here for three days commencing Aug. 4.—Gov. H. A. W. Tabor has purchased seven lots corner of Seventeenth and Centre streets, where he intends to erect a \$200,000

opera house, to be finished by November 1, '80.—Sam Dearn is nursing a broken arm.—Barney Fagan and Lizzie Mulvey are resting in city before commencing six months' engagement at Bella Union, San Francisco.

New York.

BROOKLYN.

Academy of Music: After a prosperous run of sixty-five consecutive performances at Booth's Theatre in New York, Abbey & Hickey's Humpty Dumpty was transferred to the stage of this house on Easter Monday, where it was presented each night of the past week, and at the matinees on Wednesday and Saturday. The pantomime was given with the same elaborateness of detail that marked its production in the Metropolis, and as the manner of its presentation was further described at length in these columns, further mention is unnecessary. The specialty acts of Fred Levantine, Alfred Valjean, and the Snow Brothers were all unusually clever, and proved decidedly taking. The dancing Marie Bonfanti and Helene Menzelli was another noteworthy feature. Bonfanti, by the way, must have discovered the secret of perpetual youth; she is just as sprightly and looks fully as youthful as when she made her American debut, in the original production of The Black Crook at Niblo's on Sept. 12, 1866. The Spanish Students made a quasi-success; that is, while the occupants of the lower part of the house manifested many tokens of approval of their weird and fascinating music, the patrons of the upper gallery repeatedly hissed them, and seemed to take kindly to but one selection from their repertoire, the popular melody of "The Babes on our Block." The patronage of the week, though good, was comparatively small. George Tyler, Mr. Abbey's courteous representative, in speaking to us the week's receipts, said that though there was a balance of no mean proportions on the right side of the ledger, they had not been compelled to turn any people away, and the "take" was by no means what they had a right to expect.

Novelty: One of the prettiest conceits to which the genius of that accomplished author, Fred Marsden, has ever given birth, is Joseph Murphy's play of Kerry Gow, which proved a potent card last week. And though Mr. Murphy and his charming drama are no strangers to the denizens of the "Eastern district," they both drew as well throughout the entire engagement as if they had possessed the attractions of a positive novelty. That the management did everything essential in the way of artistic mountings and accessories, will be understood by all those familiar with the thoroughness that is always noticeable in anything undertaken. This week Messrs. Theall & Williams present Fanny Davenport in Pique, to be followed on April 12 by Lawrence Barrett and his fine co.

Haverly's John A. Stevens should have every reason to feel gratified with the cordial reception given his play of Unknown, and his impersonation of it in the title role, during the past week. Though this was Mr. Stevens' first advent among us, and his play seen for the first time in this city, both play and player were greeted at every representation with large and delighted audiences, who showered upon the star and his well-balanced co. a volume of approbation that, as a general thing, Brooklynites only bestow upon tried and long-known favorites. This week the Salsbury Troubadours play their second engagement this season, in The Brook. They will be followed on Monday by Fanny Davenport in several of her most popular creations. April 19, Denman Thompson.

Park: On account of the canceling of Mrs. Barney Williams' engagement, who was to have made her re-entrance upon the local stage here on Easter Monday, and the consequent gap made in Col. Sinn's list of attractions, that gentleman, as a makeshift, revived his presentation of Vives, with Adelaide Detchon in the leading role, and nearly the same cast that marked its pleasing productions at this house some weeks since, when we noticed its representation at length. What we then wrote of it applies equally well now. Miss Detchon renewed the favorable impression she had previously created, as did the majority of her support. All things considered, the attendance was remarkably good under the circumstances. This week J. K. Emmet plays his second engagement this season, as Fritz in Ireland. Monday next, John T. Raymond comes forward in Wolfert's Roost; also as Colonel Sellers.

Hyde & Behman's: An excellent vaudeville programme was to be noted here the last week, which enlisted the services of Young Ajax, Cool Burgess and Helen Courtland, Minnie Farrell, the Wilkinson Brothers, Nellie Parker, Enid Hart and Fred Hallen, Williams and Pickert, the Haley Brothers, the three Leotards, the American Students, a double quintette of well-trained barjoists, and John Hart, assisted by A. C. Moreland, in two of their most amusing sketches. The Wrong Man and The Masquerade Ball. This week the regular co. of this establishment make their reappearance after a protracted and successful traveling tour.

Opera House: The faces taking part here in last week's bill, were those of Frank Marion Ward and Lynch, Nellie St. John, the Jeromes, the American Four (Pettingill, Gale, Dailey and Hoey), the Moore Sisters, Thompson Brothers, Master Roberts, three O'Brien Brothers, interspersed with the sketches of A. Mishevichs Monkey and Pinafore Boarders. A list of as attractive and diversified cards are announced for the present week.

Items: Old Heads and Young Hearts, with the identical cast engaged in its representation at Wallack's last week, will be given at the Park Theatre at the Wednesday matinee of this week. The same play with the same cast was presented in this house at the extra matinee given on New Year's Day.—Edwin Booth's approaching engagement in this city will be inaugurated at the Academy of Music on April 26.—It is rumored that Henry E. Abbey will play Adelaide Neilson at the Academy of Music after her season at Booth's Theatre and previous to her departure for California.—The Brooklyn Daily Stage, the house-bill of our several theatres, which has always been a model of its kind, we regret to notice has greatly deteriorated of late both in quality of paper and typographical neatness.—James Weaver, Esq., the owner of the Court Square Theatre, is contemplating the advisability of demolishing that structure and devoting its site to other purposes.—Colonel Haverly says that he will keep the Brooklyn Theatre open during almost the entire Summer solstice, its perfect ventilation being peculiarly adapted for comfort to those who might visit it during the heated term.

SYRACUSE.

Wieting Opera House: John P. Smith's Tourists in a P. P. C. 29th and 30th. To see a piece of this character is sufficient to

drive the blues into an insane asylum. The funniest sayings are uttered, and the luckiest occasions are at hand, to throw over all an apparent reality. The performers each in their respective roles were admirable, and it would be impossible to select one as superior to another where all were so good. The next performance of the week was the humorous readings of A. P. Burbank, for benefit of Bureau of Labor and Charities, on April 1. A large audience gathered together, and Mr. B. seemed to highly delight them. He was supplemented by a local organization called the Apollo Club, which sang many choice selections. On April 3 Pat Rooney gave his variety-specialty show to a good house. Coming: Berger Family and Sol Smith Russell 5th. Mrs. Katharine Gray, assisted by Miss Lettie Grey, the Ohio whistler, in dramatic readings, 6th.

Grand Opera House: The Dramatic Institute co. gave Richelieu to a fair house, 31st. Mr. Warner did fairly in the leading character, while the balance of the cast, with the exception of Mrs. Silsby, were decidedly poor. Frank S. Chanfrau, as Kit, the Arkansas Traveler, to a large gallery house. The piece ranks with the Buffalo Bill and his compeers style, although it has more dramatic unity than their representations. Still it abounds in revolvers, bowie-knives, and general slaughter. However it probably will long be a favorite with the gentlemanly gods of the roof. Chanfrau is a fine actor, and his support was excellent. Fulton Russell, who played the 1st villain, is an old Syracuse favorite. Bookings: Ideal Opera co. in Sorcerer and Fatinitza 7th and 8th.

Items: Thos. Jefferson, son of Joe Jefferson, was in town during the week—John H. Robb, Gus Williams' avant courier, is in town making arrangements for the coming of our German Senator—Prof. Baldwin is also here working up his Kid Opera co.—The Institute co. take Richelieu to Seneca Falls the 13th.—The Berger Family and Sol Smith Russell have the finest stand of photographs it has ever been my lot to see. The New York Mirror can be found at Ostrander's (Syracuse House Block), and at Harry Huckman's (on Vanderbilt square). Since the "Noose-ance 10-cent steal" they report an increasing circulation.

BUFFALO.

Academy of Music: Maggie Mitchell closed a very successful three nights' engagement at this theatre Wednesday evening, appearing in her strongest and best plays. She was very ably supported, and it is to be regretted that her stay was so limited. The latter part of the week Oliver Doud Byron, supported by a fair company, appeared in his newly revived sensational play, Across the Continent. The play differs somewhat from the one presented by Mr. Byron last season; is perhaps improved, but contains but little to attract the better class of amusement-seekers. However, the galleries were packed to their utmost, and rewarded with tumultuous applause from his admirers in that section of the house. The Academy will be closed Monday evening. Tuesday evening, and for the balance of the week, Annie Ward Tiffany, a very pleasing actress, will commence an engagement for five nights, supported by a good company, opening in the sensational drama, The Child-Stealer, which has not been presented here since the late Lucille Western played it with much success. Friday and Saturday evenings East Lynne will be the attraction. The Academy will be closed again the evening of the 12th, and on Tuesday and Wednesday evenings, the Boston Ideal co., who created such a genuine furor here at their appearance, will present Fatinitza and The Sorcerer. They are sure to play to crowded houses. The balance of the week Fun on the Bristol will be the attraction. For the week commencing April 19, Weathersby's Frolics will hold the boards. During the month of May we are to have All the Rage, a new play by W. D. Eaton of the Chicago Times, and on the 13th, 14th and 15th of that month, Abbey's Humpty Dumpty and Original Spanish Students are announced. Following which The Royal Middy is to be presented.

St. James Hall: Tuesday and Wednesday evenings of this week the New York Humpty Dumpty and Spanish Students comb. are billed to appear. The co. is a new one to this city. Pat Rooney's comb. is to be with us again Saturday evening. They announce a big bill. The Williams College Glee Club attracted a large and cultivated audience Thursday evening. Some of the members of the co. are the possessors of good voices, and they give a very pleasing evening's entertainment. Sunday the members of the co. favored our people with some excellent sacred music at two of our prominent churches. Shelby's Adelphi: Last week Manager Shelby made his annual appearance, and the house was completely filled every night; a complimentary acknowledgment of the bold Sam has upon his many admirers. For the present week a good bill is offered. Henry Collins appears in his immensely funny play, A Devil of a Scrape. Miss Belle Clifton, skipping-rope song-and-dance artist. Miss Kittle Gardner, vocalist. Johnnie Patterson, the Irish Clown. The acrobats, Levantine and Brown. Max Arnold, the Dutch Senator. And the following retained from last week: Quilter and Goodrich, Jennie Boyd, Lottie Winnett, and Ray Eveleth; making an attraction that will doubtless draw the same liberal attendance that is the standing rule at this popular place of amusement.

ALBANY.

Leland Opera House: The Davenport season has been quite a brilliant one. Pique, As You Like It, School for Scandal, Divorce, Leah, London Assurance and Oliver Twist were presented during the engagement—a varied repertoire surely, and one calculated to test the abilities of Miss Davenport and her supporting co. pretty thoroughly. As to the merits of the star, comment at this late day is unnecessary—only suffice it to say she fully sustained her reputation as being one of the most charming and versatile actresses of the day. Her co. is certainly one of the most complete that has appeared here this season. E. K. Collier, E. H. Price, J. F. Dean, W. F. Edwards, O. W. Blake and Emma Pierce, Minnie Monk and Emma Madern, forming a very competent coterie of artists. The houses during the week ruled large and fashionable. 5th, 6th and 7th, Grau's French Opera co., presenting 5th, Madame Angot; 6th, Mignon; 7th, matinee, Le Postillon de Longueau (first time in America); evening, Chimes of Normandy. 8th, 9th and 10th, Abbey's Humpty Dumpty co. and Spanish Students; 12th, the Florioes.

Twelve House: 2d and 3d, Ideal Opera co. (third engagement this season) in The Sorcerer, to large business.

UTICA.

Opera House: 2nd, Frank S. Chanfrau. For the first time here, to a good house. The piece gave such general satisfaction here that it will be repeated again this season. 3rd, The general favorite, Maggie Mitchell in Fanchon, supported by Wm. Harris and [CONTINUED ON EIGHTH PAGE.]

English are now to be taught to admire, there is simply no comparison between the two countries, America is so far ahead. A couple of character comedians in an English company are considered ample for all demands, while here we could point to small companies that comprise seven and eight such artists. As we believe that this country is ultimately to furnish all the English-speaking people with their best modern plays, their best tragedians, comedians and character actors, and, in short, with their best stage entertainments, we shall watch the landing of the first dramatic pilgrims from these shores, and, no matter what their fate, shall console ourselves with the remembrance that John T. Raymond, the Florence and Col. Haverly are also preparing for departure and will either complete the victory or avenge the defeat of the party that sailed last week.

A Theatrical Ring.

We have been shown a letter from an individual who signs himself "Smith," who vegetates in Bloomington, Ill., and which is addressed to the owner of a certain country theatre, in which is set forth the startling announcement that a Western circuit is being formed for the purpose of playing stars—either with or without a company. Any of the country managers admitted into this wonderful and compact Ring are to have attractions at such marvellously low terms that one or two seasons will make their fortunes; while if they are left out of this magic circle they may as well close up their shops, for let the attractions will skip their towns, or engage the old hall or school-house, or any convenient out-building, rather than play in any theatre not in this wonderful Ring. All that is asked of any Hall owner is to give up to these "gentlemen of the road" the complete control of their houses, when they will in turn hand over at stated times their share of the profits, provided, of course, there are any. They do not ask an absolute deed of the property for all time—simply a lease for one or more years, with certain iron-clad conditions.

The most transparent portion of this precious document is the assertion that A. M. Palmer, Henry F. Abbey, J. H. Haverly and Joseph Brooks are interested in the "circuit." We have taken pains to see if there was the slightest color of truth in this. We find the first three gentlemen never even heard of the "Western circuit." We know, however, that Mr. Brooks has for some seasons tried in various ways to get a small corner on amusements in order to force attractions into his Detroit theatre. Last year, for instance, he had Mr. Dickson's Indianapolis theatre, and could say—"Unless you play with me in Detroit you cannot play in Indianapolis." This choice bit of chicken-pie is now lost to him, and Mr. Dickson is filling his own time through the assistance of a New York agent.

Mr. Brooks' next step is to get several of the country managers to give him their bookings during the summer, so that he can say: "If you don't play with me in Detroit, I will shut you out of such and such cities." Thus far he has secured Muskegon, Mich., which will only result in keeping a great deal of business away from that town which would otherwise go there.

This latest effort of a so-called "circuit" simmers down to Messrs. Brooks and "Smith" of Detroit and Bloomington Dramatic Ring Makers. We can safely advise hall owners to keep their property in their own hands—in other words, conduct their own business. During the summer arrange with a New York agent to keep your open dates, but sign all contracts yourself. Put a card in the New York Mirror, the accredited organ of the profession, stating where in New York the open dates are kept. Remember that Mary Anderson, Fanny Davenport, Clara Morris, the Florences, Edwin Booth, Lawrence Barrett, Mr. Sothern, Neil Burgess, and stars of the above standing, advertise in no dramatic paper but the New York Mirror, and read none other.

PERSONAL.

HUMMEL.—Have you seen the case against Steinman and Hengel of Pennsylvania?

POST.—That is an interesting decision in Steinman and Hengel. Just think it over.

FEND.—This time next year there will be an Actors' Fund. Every actor should be proud of that.

THE PIRATES.—Gilbert and Sullivan's tuncful work has captured the public at the London Opera Comique.

BOYLE.—Anna Boyle, Acland, Von Boyle and Harry Richmond are all of a family in the brother and sister line.

DICKSON.—Louise Dickson, who has been visiting her friends in New Orleans, is now in New York and at liberty.

DE FORREST.—Gussie De Forrest has become a member of Bartley Campbell's Galle Slave Company No. 2.

DE FONTAINE.—Felix De Fontaine's clever articles are readily distinguished from among the other Herald critiques.

TOOKER.—It reminds one of old times to see the gallant Commodore disport himself about the lobby of Booth's nights.

MAYER.—Marcus Mayer goes to Europe May 1, to organize Leavitt's Burlesque company. He says he'll have lots of business to attend to, but he'll find time now and then to enjoy himself.

RAYMOND.—A benefit is to be tendered to genial John before he crosses the Atlantic. Many leading attractions have already volunteered.

EDINGS.—The Colonel has struck luck with Rosenfeld's Very Merry Mariner, and has given up for the present his dream of playing Hamlet.

McCULLOUGH.—It is rumored in London that John McCullough will appear there next Fall, under Mapleson's management. First we've heard of it.

DAVENPORT.—We publish this week a picture of the leading American actress, Fanny Davenport. She is playing this week in Williamsburg.

DARLING.—Bessie Darling is quite seriously ill, and has in consequence been obliged to cancel several important engagements she had made for the Spring.

TYLER.—Georgia Tyler, who has been playing Francesca in the Galle Slave company No. 2, was taken suddenly ill yesterday (Wednesday) in Jersey City.

STRICKLAND.—W. H. Strickland is attending to things over at Haverly's Theatre, vice Harry Mann, who is getting things under way at Haverly's Niblo's Garden Theatre.

TO LET.—This is the suggestive legend that hangs outside the door of Wall's Agency. It is reported that he retires and devotes his time entirely to Sothern's business.

GIRARD.—Kate Girard shortly starts out upon a starring tour, playing Beatrice, Lady Teazle, and Lady Gay Spanker. Miss Girard is a clever actress as well as one of the handsomest women on the boards.

APRIL SNOW.—A score of ladies at Booth's Saturday afternoon were the recipients of an involuntary bath. Several bucketsful of rain dropped from the dome upon them. Easter bonnets were a discomfiture.

BURGESS.—The garrulous Widow is making Neil's fortune. None will begrudge him his good luck, for Neil is a modest, unassuming, and withal very popular gentleman. No variety star has met with less criticism on entering the ranks of the legitimate.

FIELD.—Friday night Kate Field appears at Chickering Hall for the first time in this city in her new monologue. The entertainment she gives is said to be very delightful, embracing the bright little woman's observations of social, theatrical and operatic life in London.

BABY.—Sturges, the well-known theatrical expressman, possesses a lively little dumpling of a baby that is already gaining histrionic honors. It appears at the Fifth Avenue in Hearts of Oak, and calls forth nightly exclamations of delight from every woman in the audience. It's a very jolly thing (sometimes) to be a father.

ELLIS.—Portland Press: "Florence Ellis has fulfilled the promise of her youth and the prediction we made for her six years ago. She is pretty, piquant, full of life and spirit, acts with great appreciation of the text and possesses a very sweet, well cultivated soprano voice, which it is a great pleasure to listen to. Several of her numbers were encored, and she received a beautiful basket of flowers, after she had been most heartily welcomed. Her Fanchette almost carried the opera."

PROFESSIONAL DOINGS.

—Neilson, like a sensible woman, puts most of her spare cash in American securities.

—"S. M. R.'s" questions cannot be answered, as we pay no attention to anonymous communications.

—Lawrence Barrett and company begin an engagement at Theatrical Novelty Theatre, Brooklyn, E. D., April 12.

—Bartley Campbell proposes to visit London this Spring, to look after the production of a few of his popular successes.

—William J. Davis, one of Manager Haverly's lieutenants, has taken to wife Jessie Bartlett, at one time a Buttercup in a C. C. P.

—P. S. Gilmore sailed for Europe Saturday in the City of Berlin. The members of his band sent him off to the tune of "Columbia."

—Genevieve Rogers did not sail with McKee Rankin for Europe last Saturday. She had been chosen to play the "Widow," but Cora Tanner was substituted.

—Manager Kelly of the New National Theatre, Philadelphia, has tendered a benefit to those Quaker City minstrel favorites, Lew Simmons and Frank Moran. The 9th of April is the date.

—The New York Mirror has at last attained the largest circulation of any dramatic paper in Chicago. Our correspondence from that city certainly never lacks the essential elements of vigor and spice.

—George Clarke, Marie Gordon and Lilian Clives Clarke have formed a combination to play One Boys for a brief season in Montreal previous to the production of Masks and Faces in the Madison Square Theatre.

—Biddleford Times: "The Biddleford correspondent of the New York Mirror, which by the way is the leading dramatic paper of this country, stated in his last letter that Mr. John Garside had been appointed janitor of City Hall, and Mr. Garside informs us that now letters for dates come directed to him, which saves him much trouble."

—Sydney Rosenfeld's Very Merry Mariner has "caught on" down East. The Portland papers speak of the performance and the company in the strongest praise. We quote from the Press of that city: "Portland was as much, if not more, agreeably surprised in Gene's Sea Cadet than in any musical work that has been produced in this city for a very long time. From the opening choruses of the opera to the close of the third act there was hardly a break in either the delightful character of the music or the fun of Mr. Rosenfeld's dialogue."

THE WEEK AT THE THEATRES.

Last Thursday night Edwin Booth appeared at Booth's as Richelieu, and the performance was viewed by just such another concourse of people as that which gathered on the opening night of the engagement.

Bulwer's play in itself is one of the most attractive of all the pieces that go to make up the category of what we are pleased to denominate the standard drama. Unlike the bulk of blank verse compositions its lines are neither tedious nor artificial, but run in a graceful and withal a natural course that does much toward investing the play with that charm for which it has ever been distinguished. The central character—the crafty Cardinal—is drawn with a bold and fearless hand, in such strong colors that it stands out from a background in itself far from uninteresting, and makes a figure that is imprinted deeply upon the mind of the spectator. The Richelieu of Bulwer is not the Richelieu of History. The poet has softened the hard and cruel outlines of the Prelate's character, but has retained all the cunning and foxy craft that he is reputed to have possessed. The redeeming qualities only are preserved; and in this was the dramatist wise, for it is always pleasant, especially on the stage, to have the brighter side of a man's nature held up to inspection.

Many of Booth's admirers rank his performance of the wily Cardinal first in the order of his impersonations, and there are many points about it that justify this view. Grandly conceived, it is grandly executed, and in the treatment and toning it received at his hands there are few vulnerable spots at which it may be assailed by the critic. The faults that are most prominent are the faults that Booth brings in every part he plays—certain mannerisms which are always present. They may be summed up in very brief form, consisting of a nasal pronunciation, a sing-song monotony and tediousness of reading, and an occasional action or gesture that at once proclaims the personality of the tragedian. These defects, however, weigh little when put in the balance against the multitude of admirable and thoroughly meritorious conditions with which Booth's Richelieu abounds. For Booth's Richelieu is not only a great performance, it is the only satisfactory rendition of that role known to the modern stage. A sweeping assertion, but one that has every element of truth for a solid basis and foundation nevertheless.

Thursday night the immense audience was so strongly in rapport with the actor, that he played under the most desirable and advantageous circumstances. Throughout the first and second acts he was as usual conscientious and painstaking, all the traditional "points," especially in the latter act the business with the sword and pen, being notably well done. During the third act he warmed to his work and roused the audience to considerable enthusiasm. The "curse speech," the great effect of the play, was given with electric fire and an intensity that made the blood fairly rise to the cheeks of the spectator, and at its close the applause was deafening. Round after round in the good old fashion swept over the house, and it was some minutes before the play could go on. In the last act, Mr. Booth makes Richelieu's recovery too sudden, after the gradual and obvious process of his illness through the piece. No doubt the necessity for action would spur the Cardinal to new life and vigor, but Booth strains a point to gain approbation, and consequently the contrast is entirely too marked to meet the demands of probability.

J. C. McCollum made a noisy De Mauprat, as utterly unsuited to the part as he is to any other. Mr. McCollum is not an actor. As he is a man evidently quite well advanced in years, there seems very little probability of his ever becoming one. He is, however, a fine specimen of a man, and if he would only direct his attention to a more congenial occupation—pedestrianism for instance—there is little doubt but that he would make a decided success. It's too bad we had not time to offer him this kindly advice before the walk for the O'Leary Belt commenced. McCollum would have captured it, if he put half the strength into his legs that he does in his voice. J. M. Hardie is very provincial, and relies, as does McCollum, upon vocal power rather than intelligence. His De Baradas ranked worthily with the De Mauprat of the worthy man whose talents lie in the direction of the Madison Square Garden tankard track. Ellie Wilton made a rather pleasing Jolie De Mortimer, and taking into consideration the fact that she had but shortly left the sick room, acquitted herself very creditably. Her dresses, if not appropriate, were rich and elegant, and excited considerable admiration.

The play was mounted with another installment of the antiquated Shakespearean scenery similar to that used in Macbeth.

It is to be deplored and regretted that it is next to impossible to gather together a company at all fitted to meet the requirements of the legitimate drama. Booth's company is a very inferior one, that is in no way capable of giving the tragedian the proper and necessary support; and it is a matter of surprise that a cultured audience will sit through a performance, no matter how great the acting of the star, and watch a raft of bandy-legged people struggle with language the simple words of which they are unable to comprehend, much less give coloring to.

As the Saturday matinee Mr. Booth appeared as Benedick in Much Ado About Nothing, supported by Mrs. Bowers as Beatrice. The comedy, according to Willie Winter's version, which is used by Edwin Booth, is cut and abridged from four acts to three, and loses much of its completeness and roundness.

To fully appreciate Booth's versatility, he should be seen in comedy. There is a dash and a finish to all he does in this direction that is as admirable as it is charming. His Benedick is a delightful bit of acting, which deserves a place beside his other and better-known characterization, Petruchio in The Taming of the Shrew. In Winter's version Benedick loses much by the curtailment, many very excellent scenes being left out or mutilated. Mrs. Bowers is rather satisfactory Beatrice. Miss Chester was too antiquated to make a thoroughly the Hero, and looked very pretty as usual, but a want of familiarity with the lines formed an obstacle that she could not overcome. J. M. Hardie was a fair Don Claudio, and the windy McCollum shattered Don Pedro before the blast of his loud-mouthed ranting very effectively. W. F. Owen was an amusing Dogberry, a part among many in which his peculiar voice and talents shone acceptably. The rest of the company was mediocre.

Monday night Richard III. constituted the programme, and it was played to another crowded house.

Mr. Booth has dispensed with Colley Cibber's version of the tragedy, which has been in use for many years, and has restored the original arrangement of the author. In many respects this is better adapted to effective stage representation than the one that has been in use for so many years. It gives a clearer and more comprehensive view of the deformed king's character as pictured by the author. After witnessing the pure and unadulterated Richard of the great bard's own creation, it seems impossible that the mutilations of Cibber should have been countenanced so long as they have. The tragedy in the form employed now by Booth commends itself to every student and lover of the Shakespearean drama.

Of Edwin Booth's portrayal of the title role there is little to be said that is new. It is the same careful, conscientious piece of work which has been for some years the subject of much favorable comment and criticism. Booth's Richard is not the loud and turbulent performance that has been made a figure dear to the heart of the gallery boy through the efforts of most of the actors who have essayed the role. It is a studied piece of acting that appeals to the intellectual and intelligent spectator, and while it seldom moves him, throughout it holds his attention and captivates his admiration. The actor was in excellent form, and never played the part with better effect.

The support of course was not good. Mrs. Bowers made a most tiresome and conventional Queen Margaret, and her husband, McCollum, was equally monotonous. O. H. Barr shone decidedly above the rest of his fellows, and gave a very creditable rendition of Buckingham. Kate Meek was only passable as Elizabeth, and Ellie Wilton was out of her element as Lady Anne. Everybody else was decidedly mediocre, and unworthy of special mention.

The scenery as usual was worked by fits and starts. In one instance a flat came down in the middle of Richmond's army, as that woebegone score of supers were in the act of kneeling, dividing them in twain, and leaving one half in the interior of their enemy's tent for such length of time as it took to release them from their captivity by lowering another scene which shut them out from the gaze of the audience, and gave them a chance to escape from their trying position. With all the mechanical facilities for properly handling the scenery that there are on the stage of Booth's, there is no excuse whatever for such poor and inefficient manipulation. The trouble should be remedied.

Mr. Booth played Richard Tuesday and Wednesday, and to-night Othello is announced, with the tragedian as the jealous Moor. Friday and Saturday nights he appears as Bertuccio in Tom Taylor's Fool's Revenge, and as Iago at the Saturday matinee.

On Wednesday of last week Messrs. Ford & McCaull opened a virtually new theatre and a nominally new form of entertainment at Broadway and Thirty-first street. For some time past the Broadway Opera House has been a sort of barn-like sepulchre, the scene of many "burst-ups," and there has lingered about it the uncongenial atmosphere of a receiving vault. This place had been the death-bed of many theatrical ventures, and when Mr. Ford and his partner obtained control of it, the Broadway Opera House had a very undesirable and appalling business reputation. These gentlemen, however, began to metamorphose the interior of the house. They built within it two domes; they decorated the bleak walls with warm and handsome paper of an artistic design; they built a new stage; erected a novel and beautiful proscenium; put in new and comfortable seats; in short, modernized and beautified the structure to the fullest extent that good taste and a lavish expenditure of money could accomplish.

This done, they threw open the doors of the Bijou Opera House last Wednesday night, as we have said above, and presented the public with the novel entertainment which they term "Opera Di Camera."

The initial performance consisted of a very pretty operetta by W. S. Gilbert and Fredrick Clay, entitled Ages Ago, and a petite comic opera by Alfred Cellier and Bolton Rowe, called Charity Begins at Home.

Ages Ago proved to be a modest little composition without any particular merits; rather weak as to libretto, rather mediocre as to music. Mr. Clay's part of the work, however, may be set down as decidedly the best, as the flimsy cobweb of a libretto is by no means in Gilbert's happiest vein. It is insignificant and even beneath the ordinary standard of the literary accompaniments of light opera. Charity Begins at Home is even of less ambitious aims than the other, but contains two or three very bright and pretty numbers—"Twinkle, Twinkle, Little Star" and "Twice One Are Two" receiving rapturous applause from the audience.

The company contains some material that is good, some that is nothing. Viewed from a musical standpoint it is perfectly satisfactory, but it is ineffective as far as the acting requirements are concerned. William Courtney is a pleasing vocalist, and although, like most of the others in the cast, he cannot act, he is nevertheless very acceptable to those who like tuneless singing. Digby V. Bell is a very good comedian, and sings very well. In Charity Begins at Home he was especially successful. William Herbert appears to belong to that style of persons usually denominated "fresh," and viewed from that plane, was amply equal to the task of sustaining the business assigned to him. Mme. Marie Bauman, though somewhat passe, retains a good deal of vivacity and vigor, and her efforts were very well received. Marie Nellum and Carrie Burton were respectively very good.

With a little more familiarity with one another, and better groundwork upon which to display their skill, the little company will doubtless attain a good deal of popularity.

The audiences have been large and fashionable, and "Opera Di Camera" already looks like an established thing.

A number of years have passed since the old comedy by Mrs. Inchbald, To Marry or Not to Marry, was last acted in this city. It was resuscitated Monday night at Wallack's before a brilliant audience, which seemed greatly pleased and amused by the performance of the play.

The plot of the piece is not deep, but it is ingeniously and cleverly conceived. The central figure is that of a skeptical scholar,

and the fun consists in the gradual crumbling of his anchorite notions before the irresistible influence of fair woman. This character, Sir Oswin Mortland, is peculiarly fitted to the abilities of Lester Wallack, and he gave a most admirable interpretation of a difficult role. It was a delightful bit of the true comedian's art. John Gilbert, Harry Beckett, Effie Germon, Stella Boniface and Mme. Ponisi completed the cast and were all fitted with excellent parts.

The evening's performance concluded with the ancient farce, To Oblige Benson, in which Mr. Beckett gave his well-known and very amusing performance of Mr. Trotter South-down.

Schiller's celebrated melodrama, the Robbers, was produced Monday night at Mayo's Olympic with fairly good success. The piece is of the heaviest character, and is not one particularly suitable to the audience of to-day, but the acting of Frank Mayo, as Charles de Moor, did much toward interesting a good sized audience throughout the evening. His rendition of the part was a virile, well conceived performance, that indicated an intelligent and careful study, and showed another evidence of the actor's versatility and talent. Of late years Mr. Mayo has been so closely identified with Davy Crockett and Tom Badger that the public have come to look upon him as capable only of playing to advantage in those parts. But the wide range of characters in which he has appeared during his management of the Olympic re-establishes his claim to the title of an excellent general actor. The supporting company was hardly such as to shine brilliantly from the attendant gloom of such a dark play as The Robbers, but it gave if not a brilliant at any rate a very satisfactory support to the star. The play will be kept on during the remainder of the week.

The Royal Middy finishes its very successful run at Daly's Friday night. Saturday night Augustin Daly's comedy translation, The Way We Live, will be given its first production. Hazel Kirke still draws good houses at the Madison Square. The Two Orphans closes up the regular season of the Union Square, and next Monday Messrs. Aldrich and Parsloe return with Bartley Campbell's beautiful play, My Partner. The Standard is doing well with Annie Pixley in Miss, which is in the third week of its run. The Widow Bedott continues her adventures successfully at Haverly's. Lotta's success at the Park is great, and crowds of people flock to see her in The Little Detective. Haverly's Niblo's Garden Theatre entered on the second week of the new management with a boom. The Mastodons have great drawing power in the Metropolis. Hearts of Oak is doing very well at the Fifth Avenue, and Messrs. Rice and Nunmacher are to be congratulated on the result thus far of their venture.

At the Windsor Theatre the week was opened with Collier's company in the popular play, A Celebrated Case. The house was large, and the reception given to the piece very enthusiastic. Its merits and those of the company playing it have been discussed at such length heretofore in these columns that it is unnecessary to speak at length of either. Suffice it to say that the play has seldom been seen in this city under more favorable circumstances, and it gave great pleasure and amusement to the patrons of this popular East-side establishment.

Maggie Mitchell appeared at the Grand Opera House Monday night in her well-known impersonation of Fanchon, the Cricket.

The performance of last Saturday evening closed Tony Pastor's regular season at his popular theatre. The company organized for the road is one of the finest specialty organizations Tony Pastor has ever taken out, and the rural population may well feel delighted with the treat the ever popular Tony and his superb company have in store for them. The theatre will, however, remain open as usual, under efficient management. The selections for this week's bill have been such as to inspire excellent business, and include the American Four (Pettengill, Gale, Daly and Hovey), Dan Kelly and Dan Collier, the Edwards, Frank Bennett and Minnie Gardiner, Ada Linwood, Bernard McCreedy, Jennie Chrystie, Bob Slavin and the Merritt Brothers. A new extravaganza, founded on New York City life, and entitled A Terrible Fright, closes the entertainment.

Nothing new can be said of the Theatre Comique and Harrigan and Hart's Mulligan Guards' Surprise. It is the same old story of packed houses and roaring merriment night after night. An excellent first part gives great pleasure to the large audiences. Only a few weeks remain of the Surprise, as the regular season is fast drawing to a close.

According to an English journal, Mr. Boucicault's new Irish play will not be seen until next September. The title of this piece, Faugh-a-Ballagh, having been objected to on the ground that it is identical with the name of an already existing play, the difficulty has been got over by Mr. Boucicault in a fashion which may remind readers of the famous epigram on Handel and Bononcini, in Pope and Swift's Miscellanies. He has simply determined to call his drama Fag-a-Beallagh, which, we are assured, is simply the proper way to spell the old Irish war cry signifying "Clear the Way."

Spirit of the Times: "For various reasons, some of which are already public property, and others will commend themselves to those who know the facts of the case, it is in every way to be regretted that the advisers, legal and otherwise, of Mrs. Boucicault should have attracted attention to the veteran's domestic difficulties, and should have attempted to inflict upon him the indignity of an arrest on the last night of his stay in New York. Mr. Boucicault's programme has been repeatedly published, and there is no possible stretch of legal imagination which could place him in the position of an absconding defaulter. The dates of his departure for England and his return to New York next year are well known to everybody. The fact that Mr. Lester Wallack and Mr. Theodore Moss became his securities in double the amount of bail required shows what his associates in business think of the affidavit which represented him as endeavoring to evade the jurisdiction of the court. The employment of this 'order of arrest' tyranny against professionals is one of the disgraces of metropolitan courts."

THE DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

own co. to good house, in spite of the storm howling outside. 7th, Sol Smith Russell and Berger Family and Miss Clara Pool, for benefit of opera house attaches. 8th, Joseph Jefferson and own support, in Rip Van Winkle, with dog Schneider. 12th, Abbey and Hick's Humpty Dumpty and Spanish Students. 13th, Gus Williams and his German Senator. 16th, Old Band Concert, assisted by M. Bernan, of Binghamton, and home talent.

HORNELLVILLE.
Shattuck Opera House: 29th, Callender's Minstrels came with an excellent show to large house. Though not as large as many companies, they possess more than the ordinary amount of talent, and give a very pleasing performance. There is nothing billed, but Mitchell's Pleasant Party are on book for 21st. This being their second visit, it is safe to predict a full house.

Item: Harry Johnson of the Union Square Theatre was in town last week calling on friends.

OSWEGO.
The Berger Family and Sol Smith Russell gave fine satisfaction 2d, to a large house. It was their second visit this season. Pat Rooney is billing for the 5th. He is a great favorite here, and always gets a full house. Items: The amateurs gave Dan O'Carolan 29th, to a large house of course.

ELMIRA.
Opera House: The Belles of the Kitchen Comedy co. coming 7th. Boston Ideal Opera co. 9th and 10th.

CONNECTICUT.

HARTFORD.
Roberts' Opera House: On Monday night the Amherst Students gave a very pleasant and agreeable concert, but to very light business. Amateur shows and amateur management bring all parties to grief. The next time they had better try a percentage, and have a regular business manager and make a better showing in the treasury. On Tuesday night the Boston Ideal Opera co. gave their third representation of Fatinitza, under the management of E. A. Hough. The effects of their recent tour and Metropolitan appearance was plainly to be seen in the improved stage business and attention to the details of performance required on the lyric stage. They drew a full house. Galley Slave co. No. 2, appeared on Wednesday evening to a fair audience, and gave a very fair performance. On Thursday evening the Boston Museum co. played here, giving The Spark and The Silver Spoon. We were disappointed in our expectations, though Wm. Warren and Mrs. Vincent made the most of their respective parts. The play will hardly compare with some of the more recent character performances, and as a consequence is not a very drawing card, though they had a good house. This week we are to have our local opera co. in Belles of Cornville on Monday, Den Thompson on Tuesday, and the Hyer Sisters' comb. in Uncle Tom's Cabin Saturday matinee and evening. A colored troupe seems very appropriate for a portion of the characters of this well-known play. We warned off all parties from Hartford some time since, but imagine this co. may draw, though the Howards failed completely in filling the house. We have Pirates of Penzance on Friday of next week.

NEW NATIONAL: Business has been good for a light co. The illusion business of Frank Bolton and Ada Bradford was good, and the La Rues proved good cards. Jim Roome is always on deck. Departures: Bolton and Bradford, Ed. Christie, Harry Brown and John D. Griffin to Providence; the La Rues to Springfield; and James D. Roome to Boston. New people: Samsam, J. W. McAndrews, Charles and Carrie Seaman, Libbie Ross and Carrie Edwards, Harry Clarke and Lou Sanford.

NEW HAVEN.
Grand Opera House: The Rentz-Santley co. gave an entertaining performance to fair business. The Boston Ideal co. in The Sorcerer failed to interest their audience as much as in their previous appearances here, the lack of interest being due partially to the fact that some of the principal singers were suffering from severe hoarseness, but more especially because of the dryness of most of the music of this opera. The New Haven public exhibited its usual backwardness regarding a first appearance by not supporting Bartley Campbell's Galley Slave. The piece was played very finely, and although some disappointment was expressed on account of the non-appearance of Mr. Wheelock, I think we may safely say that the rendition of the part by Mr. Gotthold, who has been engaged to fill the place of Mr. Wheelock, was very much enjoyed even by the complaining ones. Viola Clifford's Variety comb. opens the 5th, for one week.

COE'S OPERA HOUSE: Grover's Our Boarding-House co. showed Easter Monday, to fair business. Daly's original co. gave an Arabian Night to a much smaller audience than they deserved. The piece was very well mounted, each part, even to the lackey, being played excellently. McKee Rankin's Danites gave two performances, to fair houses, the second night being their last appearance in America for the present. The 9th and 10th are held for Barney Macauley, who is booked for Uncle Dan's.

BRIDGEPORT.
Amusements, strictly musical and dramatic, have stopped for a brief season, so I send you the subjoined item, which may be of interest. The Shakespeare, headquarters of profession who fret and strut their hours on the stage during their brief stay in our city, has become one of the most popular resorts in town. Sam Merritt (of pedestrian fame), the popular and gentlemanly proprietor, is assiduous in his attentions for the personal comfort of his guests. Here can be found all the musical and dramatic news of the day, besides various authorities on all relating to sporting matters. Messrs. Fowler & Uford, who tried to start a permanent variety theatre, have given it up as a bad job after running it four weeks to poor "biz." Julia Wilson of Denman Thompson comb. has purchased a fine residence in this city. She will rusticate here during the Summer.

WATERBURY.
City Hall: 29th, We had the Rentz-Santley Novelty co., to good house. April 1, Bartley Campbell's Galley Slave comb. The co. gave entire satisfaction to a large audience.

CONIQUE: Business good. The following is the co. this week: Return of Frank McNish (the Waterbury favorite), Emma Rice, Leland Sisters, Lilly Lee, Jim Neary and Ed Heaney.

DANBURY.
Opera House: 29th, the Ideal Uncle Tom's Cabin co. (Hyer Sisters), to a \$600 house. 1st, Our Boarding House comb; business light. 5th, Denman Thompson. At time of writing the house is nearly all sold.

WEST MERIDEN.
Wilcox Opera House: The Troubadours returned 3d, to fair business. McKee Rankin, Barney Macauley, Pirates of Penzance, and Kate Girard are booked in rapid succession. Tony Denier canceled.

RHODE ISLAND.

PROVIDENCE.
Opera House: Barney Macauley in his fine impersonation of Uncle Dan's, supported by Minnie Maddern as Clip, and an excellent co., have drawn most enthusiastic audiences the past week. The play was finely mounted, and Manager Hackett is receiving much praise for his efforts to have the pieces performed here properly set. Another season will see still greater improvements on the stage as well as in other portions of the theatre. Mr. Hackett is a thorough business man, and intends to have his theatre second to none in New England. This week will be one of varied attractions. 5th and 6th, Len Grover's Boarding-House, with Leon and Grover, Jr., as Prof. Gillypod. 7th, afternoon and evening, Den Thompson in his inimitable personation of Josh Whitcomb. 8th, and remainder of week, Princess Toto will come to us highly recommended by the press.

LOW'S OPERA HOUSE: Boston Ideal Opera co. in Fatinitza, to overflowing house, 29th. French's English Opera co. gave two first-night performances of The Very Merry Mariner 30th and 31st, in which the prompter performed a most prominent part. Providence people are getting about tired of "first-night" performances, and only liberal use of paper will secure an audience. There is good talent in the co., and it seems too bad they should take the road without proper rehearsing. 5th, four nights, Minnie Palmer's Boarding-School; by all reports well worth seeing. 9th and 10th, Hart's Variety co.

THEATRE CONIQUE: New comers for 5th—Tom Sayers, son of the champion of England, in songs and stanzas of his father's battles; Louise Montague, her first appearance; Bobby Newcomb, Bob Allen, Frank Bolton and Ada Bradford, Chris Simmons. Wine and Bivalves concludes the programme. Managers Hopkins and Morrow put on the road 5th a first-rate co. for a variety entertainment, and to support Jennie Hughes in French Spy.

NEWPORT.
Bull's Opera House: Buffalo Bill 29th ult. Large audience. The only redeeming feature of the show was Buffalo Bill's sharp-shooting. 31st, Salsbury's Troubadours before another large and enthusiastic audience. Booked: Princess Toto.

MASSACHUSETTS.

SALEM.
Mechanic Hall:—The new firm of local managers, Messrs. Andrews & Johnson, have "caught on," so to speak, the past week in good shape. They played Hill's All the Rage comb. March 30, to an audience that more than filled the seats by several hundred. April 1, they played Buffalo Bill's party to a house that was scarcely inferior to All the Rage. John S. Moulton played the Pirates of Penzance co. March 31, to good business, but nothing so large as was expected. He also played Tony Denier's pantomime co. 2d, to rather a poor house. Andrews & Johnson have nothing billed, but Moulton's announcements are as follows: 6th, Boston Museum co. in Silver Spoon; 8th (Fast Day), Chas. H. Thayer and co. in Little Emily; 14th, Den Thompson; 20th, Rice's Surprise Party.

ITEMS: F. D. Hildreth, treasurer of Denier's Pantomime co., purchased a little donkey in this city from W. L. Palmer. It is the smallest one known in this vicinity, and I believe will be the lightest on the stage. Manager Moulton has been very successful with Tony Denier's party with which he has just finished a two weeks' tour in New England.

MUSIC HALL: Hill's All the Rage party did a big business, April 1. The Pirates of Penzance co., under Major Pond, did likewise 2d. Tony Denier's pantomime co. did fairly, 3d. The announcements are: Boston Museum co., 5th; Grover's Boarding-House comb., 8th; Den Thompson, 13th.

SPRINGFIELD.
The Galley Slave comb. 29th, to good business. J. N. Gotthold played the part of Sidney Norcott in place of Joseph Wheelock. McKee Rankin in The Danites 30th, to good house. The Boston Museum co. in The Spark and Silver Spoon 3d, to good business. Tony Denier's Pantomime troupe 8th; D'Oyly Carte's Pirates of Penzance 10th; Buffalo Bill comb. 12th; Hyer Sisters' comb. 17th; Barney Macauley 21st; Tony Pastor 23d; Rice's Surprise Party 24th.

THEATRE CONIQUE: Houses have been crowded every night past week. John Denier's Humpty Dumpty, with the following people, is the attraction for this week: La Rue Family, Connie Hamlin, Mat McCormick and the Carrolls, with the regular stock co.

NEW OLYMPIA: Business the past week has been rather poor. Troupe good. New people this week are Don Ferreyra, Connors and Rooney, Jessie Warner, Frank Marion, Jennie Gray, J. W. Macauley, Weston Bros., with Billy Bryant and Frank McCane.

BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 2, under management of John M. Burke, came 30th to fair business. J. Newton Gotthold played the part of Sidney Norcott fairly. Considerable local interest was felt in the appearance of Georgia Tyler, as Cicely Blaine, she being a native of Westfield. Her voice being hardly equal to the part, but her acting brought frequent encores. Her father, who lives in Westfield, occupied an orchestra chair, and saw his daughter act for the first time. J. B. Booth, Owen Fawcett, Frank Aiken and Nellie Harbour added strength to the cast. The attractions for this week are Tony Denier's Humpty Dumpty, 7th; Mrs. Henriette Chaufrin in Parted, matinee, and Frank Chaufrin in Kit, evening 8th.

CHELSEA.

Academy of Music: 31st, All the Rage, a rattling farce-comedy without drags or waits, was presented evenly and finely throughout to a large house. Mr. Hardenbergh being particularly happy in his assumption of Dr. Goodwin, and Jennie Yeaman, as the sprig of Satan, touching the crazy-bone of the audience. 1st, Pirates of Penzance was greatly enjoyed by an audience unfortunately light on account of a strong local counter-attraction. Booked: 12th and 13th, the Edith Stannore co. in Richelieu and Othello respectively; 19th, Danites; 29th, Hart's Variety co. Probably Jarrett & Rice's Fun on the Bristol before long.

ITEM: THE MIRROR is for sale at Boyden's.

MILFORD.
Lycium Hall: Grover's Boarding House co. is booked 7th. The Brenmans played 2d, to light business. All the Rage comes 8th, instead of 20th, as a composer made me say last week.

ITEM: A second meeting of citizens inter-

ested in better hall accommodations was held 26th ult. The committee appointed at the previous meeting recommended the formation of a stock company, with a capital of \$30,000, to be named the Milford Music Hall co. The meeting was very enthusiastic, and nearly \$10,000 was at once subscribed. There is no doubt that the hall will be built before another season.

LOWELL.
Music Hall: 30th ult., Erin and the Brenmans to the worst house of the season. Show ditto. 1st, Tony Denier's Humpty Dumpty troupe gave an excellent entertainment to a packed house. 9th, Howard Athenaeum co. 8th, Fifth Ave. co. in Led Astray; two performances. 10th, Boston Museum co. in Silver Spoon.

HUNTINGTON HALL: The sale of seats for Den Thompson opened 3d and a large number were disposed of. 17th, All the Rage, for which new scenery is being painted.

BROCKTON.
Opera House: 29th, McKee Rankin co. in The Danites, to good house. Company excellent. 31st, Salsbury's Troubadours, in The Brook. One of the finest entertainments of the season to very large audience. April 3, Minnie Palmer comb. to good business. Coming: 5th, the Brenmans; 6th, Princess Toto Opera co.; 7th, Jennie Hughes in The French Spy; 10th, All the Rage co.; 11th, Norfolk Jubilee Singers; 12th, Rentz-Santley troupe; 14th, Hart's Variety co.; 20th, Union Square co.; 24th, John T. Raymond.

FITCHBURG.
29th ult., Boston Museum co. in Silver Spoon, with Warren and Mrs. Vincent in the leading parts. This was preceded by The Spark. Good House: 31st, Readings by George Cayvan, assisted by Signor Vitale, violinist. Poor house.

HAYESVILLE.
Howard Athenaeum co., April 5; Pirates of Penzance, April 7; Buffalo Bill 8; Bloodgood's Minstrels 10th.

NEW HAMPSHIRE.

SMYTH'S OPERA HOUSE: Tony Denier's Pantomime troupe, 30th, to a fair audience. Since its last appearance here some changes have been made, and the company is now better than ever. French's English Opera co. played The Very Merry Mariner, April 1, to a very small audience. All the artists gave great satisfaction, and were warmly applauded. Miss Ellis as Fanchette, Miss Scunna as the Queen, and Miss Bernard showed themselves to be very pleasing actresses and fine singers. Mr. Clark and Mr. Archer sang and acted well, and the chorus was much better than that usually attached to traveling companies. The company will return soon. All the Rage drew a large audience 2d. Laughter and applause was all the rage, and the house was not quiet a moment during the play. Buffalo Bill is here to-night (3d) in his new play of Buffalo Bill at Bay, and, of course, the house will be crowded. Billed: Hart's Variety co., 7th; The Pirates, 8th; and Den Thompson, 10th. Bloodgood Minstrels are coming soon.

MAINE.

BIDDEFORD.
City Hall: Harry Bloodgood's Minstrels are booked for 7th. Haverly's Georgia Minstrels are coming.

BANGOR.
Henry Bloodgood's Minstrels April 3; All the Rage 14th; Hart's Variety co. latter part of this month.

NEW JERSEY.

NEWARK.
Grand Opera House: April 1, Mapleson Opera co. gave La Favorita to a large and well-pleased audience. The promises made on the bill were, for a wonder, performed. The only other instance of the occurrence of this phenomenon was the production of Carmen, a year or so ago, when the Colonel brought it out here. The orchestra in Favorita was especially good. Booked: 10th, Louis Aldrich and C. T. Parsloe in My Partner.

NEWARK OPERA HOUSE: Pat Rooney's comb. to good business. This house is undergoing alterations, and will re-open on the 12th as Waldman's Variety Theatre.

ACADEMY OF MUSIC: The Thalia Theatre co. from New York rendered Der Seeceadet in excellent style to a very large house, 31st. Cast, chorus and orchestra was all that could be desired. It is to be hoped that the performance may be repeated or some other opera given at an early day.

WALDMAN'S: 5th and week, Harley Merry, Adelaide Roselle and Little Josie Britain in The Argonauts of 49, and also consisting of Cronin and Sullivan, Minnie Farrell, Fannie Davenport, Kerrigan and McCarthy, and Herr Louis Alfred.

BOOTH'S: 5th and week, Jac. Aberle's New York comb.; George France and Ethel Earle in A Block Game; 4 Sons of Italy, Florence Abbeco, Morocco Family and James T. Powers in variety.

LIBRARY HALL: 1st, An Arabian Night was very well done by a company in great part from Daly's Theatre, N. Y. It is to be regretted that the audience was not larger; but they had a powerful adversary in La Favorita on the same evening. 9th, Joseffy gave a piano recital. This was Newark's first hearing of the great pianist, and he will be probably well received.

RESUME.

There are indications of a better outlook for matters theatrical for the coming season, though so far as the number and quality of the performances given this winter there can be no cause for complaint. Messrs. Klotz & Ballard of the Newark Opera House, under the management of Mr. George W. Caldwell, given many excellent opportunities to theatre-goers to avail themselves of that class of entertainment; while the Grand Opera House, under the former management of Mr. Leonard Gray, though open less frequently, did its share of catering to the public in an exceedingly creditable manner, and as a rule was well filled by cultivated and discriminating audiences. Newark, in times gone by, has not, it is said to say, held as warm a corner in the heart of the traveling manager and the advance agent as its population and wealth would seem to entitle it; but in the past year or two there appears to be a reawakened interest in the theatre, which is evidenced by more frequent shows and better houses. There is, too, more theatrical gossip and criticism amongst all classes than formerly, which is a more hopeful sign. It has been frequently said that Newark is too near New York for successful theatrical enterprises. This, as a little reflection will prove, is a decided error. A casual count would show that the average number of people coming from New York on the late trains would be but little over one hundred, while it would be safe to say that at least one-half of these were not theatre-goers. Fifty is but a small proportion of a population of one hundred and thirty thousand. Many people here of experience believe that a theatre open every night is the only

proper way to make a financial success, and their theory is not without strong arguments in its favor. There is here a large number of amusement-seekers who go to New York with no settled plan as to what theatre to attend, and who drop in at any that may be the handiest or seem the most attractive. This class, could they a ways feel assured of finding a theatre here open, would doubtless in a great measure avail themselves of the entertainment offered. It is certainly a great bore to hunt through the amusement columns of a newspaper only to find that the house will give Uncle Tom's Cabin to-morrow.

As always is and has been the case in a city of this size there are vague and portentous rumors of a \$200,000 house on a \$100,000 plot of ground being erected by sundry philanthropic and charitably disposed capitalists in a central location with all the steam and horse railroad lines passing the doors. This magnificent temple of Thespis will of course play only the best combinations on the most liberal terms, and be open every night and Wednesday and Saturday matinees. When this happy consummation of events has been arrived at THE MIRROR shall be duly apprised of the fact. As it is we had better make the most of what we have.

Since Manager Fred Waldmann has leased the Newark Opera House as a variety theatre, the Grand Opera House stands alone as the only large house suitable for operatic and theatrical representations. This is a decided advantage, as during the past Winter there have frequently been performances on the same evening, which not only divided the number of spectators and the receipts, but gave a dismal look to the auditoriums, and cast a general gloom over the performances. It is the intention of Messrs. Klotz & Ballard, the present lessees of this theatre, to present in turn all the leading New York successes, and open at least three nights of the week, and as much oftener as the condition of affairs seems to warrant. Their activity during the past season at the Newark Opera House should be a sufficient evidence of the earnestness of their efforts for the future, and it is to be hoped that they will meet with the ready and liberal encouragement from the public that they deserve.

Mr. Geo. W. Caldwell will retain his old position as manager for the lessees. Mr. Caldwell has always fulfilled his duties admirably, and all who have asked information of him have been treated with courtesy; therefore no one will regret his retention. It is the expectation of Major Klotz to devote much of his time and attention to the running of the house; so the enterprise should not fail through lack of management. There are three other theatres in the city, viz: the Academy of Music, exclusively German; Waldmann's old house, suited only for variety, and Library Hall, useful for but little outside of magicians and amateurs. So, as was before remarked, the Grand Opera House, in vulgar parlance, takes the biscuit. Its only apprehension is the erection of the fabulous \$200,000 building aforementioned. This danger, however, the good angel of Messrs. Klotz & Ballard will doubtless avert, at least till the expiration of their lease.

TRENTON.

Taylor Opera House: 29th, ult., Mrs. Scott-Siddons gave an evening of select readings, which was largely attended, and that the audience was well pleased the frequent applause attested. Gemmill & Barn's Chestnut Street Theatre co. on the 31st gave Byron's Our Boys to only a medium house. This is to be regretted, as the company is a very good one. 5th, John T. Raymond; 8th, My Partner.

PENNSYLVANIA.

PHILADELPHIA.
Chestnut: Boccaccio, a comic opera, by Von Suppe, was produced for the first time in this country, at this theatre, on Monday, April 5, before a large audience. Von suppe is undoubtedly an author of great excellence, and has gained a famous reputation on this side of the waters, thoroughly his highly-prosperous work, Fatinitza, which has been performed in all the principal cities of this country. Boccaccio will become as great a success as Fatinitza. It abounds with exquisite melodies and rich harmonies. Jeannie Winston, as Boccaccio, displayed her usual grace and versatility. This lady in her singing and acting is a true artist. Alice Hosmer, as Fanchette, was also very good. Mr. Morgan as the Prince was excellent in his acting, but his voice is rather weak. The other characters were satisfactorily rendered. The costumes were magnificent, and the scenery handsome. The opera is certain to have a long and successful career. It is booked for four weeks.

ARCH: Fairfax was given for the first time in this city on Monday, by the Park Theatre Comedy co. The piece is said to be Bartley Campbell's greatest success. It has its weak and its strong points, but altogether is an interesting play.

Agnes Booth assumed the title role, and played with such grace, refinement and force, that she deservedly won the great applause she received from the large audience present. Mr. Ferguson as Webster Wrinne, the tramp, excelled himself, and bore off the honors equally with Mr. Booth. 12th, The Banker's Daughter.

WALNUT: Tony Pastor and Troupe opened for one week to an overcrowded house. Every aisle was full. The troupe is an excellent one and combines the best talent on the variety stage. Tony always draws crowded houses. 12th, Frau's French Opera co.

Park: Joseph Murphy commenced one week's engagement before a fair audience in Kerry Gow. Mr. Murphy is an excellent comedian, and his dry wit occasioned frequent laughter. His support is good. April 12, Tragedians of Kalamazoo.

Broad: Last week of the Pirates of Penzance. Monday next H. M. S. Pinareto is to be revived in a superior style.

North Broad: Princess Toto, which has obtained a wide reputation in this city, and heretofore has drawn excellent houses, was revived on Monday, and being interpreted by an excellent troupe, which recently appeared here, it is certain to continue its former success.

Wood's: The distinguished actor, Edmond S. Conner commenced an engagement on Monday supported by Lillie Hinton. He appears in Richelieu and Damon and Pythias. Lizzie Price appears at the daily matinees in Marble Heart.

New National: And still another variety comb., headed by Lew Simmons, W. Henry Rice, W. J. Thompson, and the Ronados. It comprises a strong troupe and is drawing full houses. 12th, W. J. Flemming in Gen. Custer.

PITTSBURG.

Opera House: Denman Thompson in Joshua Whitcombe, played a fair engage-

ment last week. Mr. Thompson's characterization was literally true to nature. The co. in support was fair, the most notable performer being that of Julia Wilson as Little Tot. This week Mary Anderson; April 12, Bartley Campbell's Galley Slave; afternoon of 13th, Elk's benefit; 19th, Colville Folly co.; 26th, Joseph K. Emmet.

LIBRARY HALL: Foster Serenaders 2d, to good house; 26th, Carncross's Minstrels.

WILLIAMS' ACADEMY: A moderately good variety olio, concluding with a Tautonic sketch entitled, Dutch Justice, constituted the bill for the week just closed. This week Delchanty and Hengler, Martelle Brothers, Louise Vavasour, Alice Gleason, De Witt Cook, Kitty Sheppard, Sheehan and Jones, Sparks Brothers, Harry Shay, T. F. Thomas and John W. Ransome.

Diamond Street Varieties: A Female Minstrel scene, designated on the bills as Our Fashionable Tea Party, succeeded by a variety olio, and concluding with an after-piece called Soldene, was what was done at this house the past week.

ITEMS: William Clark of this city, who was connected with the late Gotthold Osterman party, joins Cassidy's Arabian Night comb. at St. Louis.—Sid Ellis, who was for a number of years a member of the Opera House stock co., will play Sandy in Ben Maginley's Danite comb.—W. N. Riddle, treasurer and manager of Library Hall, sails for Europe the coming week.—An Arabian Night returns to the Opera House sometime during the month of May.—James Carmack, of the Central Hotel, and chairman of the Pittsburg Lodge of Elks, entertains most of the traveling combs. that visit our city. Jim always has a New York Mirror on file for reference in matters theatrical, which should be an inducement for all professionals to stop with him.

WILKESBARRE.

Nick Roberts' Pantomime and German Students 31st, to poor business. An Arabian Night (George H. Cassidy, manager.) 1st, to good house. This play and the co. presenting it cannot be too highly praised. Coming: Callender's Georgia Minstrels 6th; Joseph Murphy 22d; Abbey's Humpty Dumpty and Spanish Students handsomely billed for 13th, instead of 14th as reported in my last.

ITEMS: The Belles of the Kitchen Comedy co. was billed for this evening (3d), but have decided not to put in an appearance.—We are very sorry to report that Manager George H. Cassidy is detained at the Wyoming Valley Hotel by the illness of his wife.

EASTON.

Opera House: 29th, Nick Roberts' Humpty Dumpty to a small-sized audience. The show was a very good one, and many features of it were most enthusiastically applauded. The German Students scored a decided hit, and were repeatedly encored. 1st, Mary Anderson played Evadne to a \$525 house. Despite the somewhat coarse suggestiveness of the play itself, our staid community was almost thrown off its balance with delight. The support, which included Mines Levick, was most excellent. Booked: 6th, My Partner.

READING.

Grand Opera House: 2d, Mary Anderson, before the elite of Reading, having an appreciative and enthusiastic audience. April 5, Zera—one week, 9th, Bartley Campbell's Galley Slave.

ACADEMY OF MUSIC: March 31, F. C. Bangs in The Illuminati. Play very unsatisfactory. 31st, an return April 2, New Orleans Minstrels; good music, fair houses. April 7, Chestnut Street Theatre co. in Our Boys. 6th, Mitchell's Pleasant Party in Our Gables. 7th, Aldrich and Parsloe's My Partner; 10th, Roberts' Pantomime co.; 13th, Collier's Celebrated Case; 15th, Murphy in Kerry Gow; 17th, Doud Byron in Across the Continent.

LANCASTER.

Opera House: 29th, The Illuminati was presented by the co. which played it at the Walnut Street Theatre, Philadelphia. Lizzie Creese was not with the co. Business good. 30th, a co. called the N. O. Minstrels showed to light business. Welby and Pearl are a good song-and-dance team. Baird's N. O. Minstrels appeared on the 2d, to fair business. This co. give a very fair show. Dixon the Ventriquist deserves mention. Daly's Arabian Night will return on the 3d.

WILLIAMSPORT.

Academy of Music: March 31, An Arabian Night, under management of J. D. Mishler, Esq. E. F. Thorne and Carlotta Evelyn appeared in the principal roles. The play was appreciated by a large and intelligent audience. Mr. Mishler deserves a great deal of praise for bringing so many good troupes to our city this season. Nick Roberts' Pantomime and German Students 3d.

ELIE.

Park Opera House: Hartz the Magician occupied five nights of past week, doing a large business. Our Girls comb. to a small audience 1st, but entertainment satisfactory. Booked: New York Criterion Comedy co. in Freaks 6th, and Pat Rooney comb. 13th.

HARRISBURG.

Mitchell's Pleasure Party sparingly advertised for 5th; Nick Roberts' Pantomime 7th; Galley Slave 12th; Chestnut Street Theatre co. in Our Boys 15th; Joe Murphy, in Kerry Gow, 17th; Collier's Celebrated Case co. 21st.

MARYLAND.

BALTIMORE.
Academy of Music: Irish dramas, as a rule, do not take very well in Baltimore, but The Shaughraun was an exception. Nightly large and fashionable audiences have graced this elegant temple of the drama, to witness perhaps one of the most creditable performances ever given in this city. To be sure there is no grand display of thought in the construction of the play, yet what it is a drama well put together, and characterized evenly and nicely. Mr. Boucicault as Conn, the Shaughraun, was all that one could wish for. The quiet and subdued, innocent manner with which he "fimbled" the character was natural and perfect. George F. De Vere, made an excellent Father Dolan. W. F. Burroughs, as Captain Molineux, was very good; a little less stiffness and more ease in this gentleman's actions would be acceptable. Harvey Duff, a police agent, by W. B. Cahill, was well done. In some parts, particularly in last act, he was especially good. Charles O'Brien as Corry Kiachela, and W. H. Cooper as Robert Ffolliott, acted meritously and as became the characters. Lillian Cleves Clarke, as Claire Ffolliott, was extremely fine. The piquant and peculiar disposition of Claire was neatly portrayed by this lady. Lizzie McCall as Moya, Father Dolan's niece, was exceedingly clever. Lotta Chissold as Arte O'Nale and Nellie Mortimer as Mrs. O'Kelly, were good in their respective characters. The scenery, which was painted expressly for this drama,

was excellent. April 12, Salisbury's Troubadours.

Ford's Opera House: The second and last week of The Pirates of Penzance has been even more prolific than the first week. A steady increase of numbers in the audience has been perceptible since the first night's performance. This delightful little opera seems to please everyone. On account of the indisposition of Minnie Walsh on Monday, her place was filled very creditably in the afternoon by Ruby Thornton. At night Miss Walsh had so far recovered as to be able to sing, which she did in her accustomed tasteful manner. This week, Carnross Minstrels. April 12, Bartley Campbell's Fairfax.

Holliday Street Theatre: Mr. Lawrence Barrett and his well balanced company played during the week to very poor houses. It is to be regretted that this gentleman, who is truly a fine actor, should meet with such bad luck, but there is no accounting for the whims and actions of a discriminating public. This theatre is too far down town for Mr. Barrett's repertoire; tragedies take better where the place of amusement is more convenient to those who really like dramas, etc., of the highest type. Some think Mr. Barrett stands pre-eminent as a tragedian. In York's Love I think he can have no equal, but Edwin Booth, as Hamlet and Richelieu, is my ideal. Whenever I see Richelieu it always brings back to my mind thoughts of that great tragedian, the late Edwin Forrest, whose interpretation of the character was perfect. I shall never forget his past and great success. Mr. Lawrence Barrett appeared during the week in the following: York's Love, Richelieu, Hamlet, Shylock, and David Garrick. This week, Collier's Banker's Daughter combination. April 12, Emma Abbott English Opera co.

New Central Theatre: E. T. Stotson appeared for the week, commencing March 29, in the sensational drama of Kentucky. The drama has no real merit, and is tame in every way—the most exciting incidents fall dully on the senses. In the variety the following were on the list: De Alve Sisters, vocalists; Deleahanty and Hengler, character artists; Conway and Egan, in Irish specialties; and Clark and Edwards, in the sketch entitled In the City. This week, Mlle. Marie Zue in French Spy.

Front Street Theatre: This theatre has been the recipient of bad business; an afraid that it will never be made to pay. It has been tried repeatedly to make it do so since Mr. Sinn left, but without success. Last week, Mr. W. J. Fleming and company gave the drama of Custer and His Avengers. The support was above the average, and in some instances exceedingly good. The variety stars were: Glenn Sisters, sketch artists; King Sarbu, the Japanese wonder; Hawley and Manning, negro comedians; and Sherry and Regan, clog dancers.

District of Columbia.

WASHINGTON.

National Theatre: The Banker's Daughter by Collier's co., drew good and well-pleased houses last week. I am sorry that Louis James has not got over a very bad habit he has of "guying." I had hoped he would refrain from doing so in so good a part as that of John Streblow. If he and his pretty wife "star" next season, as I hear they intend doing, I hope he may have a part that he cares enough for to play honestly. Miss Wainwright's Lillian, though not very brilliant, was an even and conscientious performance. Mr. and Mrs. Charles Walcott as G. Washington Phipps and Mrs. Brown made a wash of these small parts that we should like to see them in something better. They became great favorites. The co., the scenery and everything were much beyond the average. This week, Lawrence Barrett, 11th, Robert Ingersoll in lecture, "What Shall We Do to be Saved?" 12th, Carnross Minstrels.

Ford's Opera House: Bartley Campbell's latest and best play, Fairfax, to fair business last week, but not so good as the very fine co. playing it deserved. Agnes Booth has been here before, but not for some time. The rest of the co. are all, or most of them, strangers. I hope we may see them again, as we do not see such a co. every day. Mrs. Booth's Gladys was a very natural and womanly performance, without the exaggeration a less artistic actress would have given it. She does not go about "weeping and wailing" all the time, but seems to have some moments when she enjoys herself and makes things pleasant for other people. As for Miss Sidney Cowell, as Diana Dorsey, I can say I endorse a remark made by a young lady near me at the Saturday matinee, "he is just too nice for anything." I hear she is going to star next season in a play written for her by Bartley Campbell. She was so much liked that she will undoubtedly do well to give Washington an early call. Mrs. Gilbert was very natural as Mrs. Dorsey. Everybody played their parts well, but I "could go on like this forever" and not do the subject justice. I am afraid you will cut this all to pieces as it is. This week, Pirates of Penzance. Tragedians of Kalamazoo 12th.

Theatre Comique: Conway and Egan, Mlle. Mahretta, Clark and Edwards, Hawley and Manning, Landis and Steele, Jake Budd in Big Foot Wallace, and the co. in Road to Ruin.

Items: Mrs. Scott-Siddons in readings at Lincoln Hall, March 30. I never admired her reading, and do not think she has improved since I heard her last, five years ago. She is quite as handsome as ever though.—The same evening, at the Congressional church, Mue. Teresa Carreno, assisted by Miss Hunt, Mr. Todd and Mr. Burroughs appeared in the fourth and last concert of the Athenaeum club. Mue. Carreno is much liked here, and was received with enthusiasm. She is a very fine pianist, and a handsome woman.—Eva Henderson's benefit 31st was a success artistically and financially. I understand she is to be a member of Joe Jefferson's co. next season.—Emma Thursby at Lincoln Hall 6th, in farewell concert, assisted by Anna Bock, pianist, Phil Bronson and Adamowski, with Maurice Strakosch as conductor.—H. M. S. Pinafore at Odd Fellows' Hall 6th; benefit of S. W. Hurdle of Ford's co. Harry Buckingham as Sir Joseph.

Delaware.

WILMINGTON.

27th ult., Banker's Daughter by Collier troupe, to good business. 1st, New Orleans Jubilee Singers; fair house. 3d, A Rogue's Luck by Chestnut St. Theatre company. Business good. 3d, The Illuminati, by F. C. Bangs and co. 5th, My Partner. 8th, Galley Slave by one of Bartley Campbell's co's.

Virginia.

RICHMOND.

Theatre: Ford's Southern Comedy co. played 29th, for three nights and matinee.

to large but disappointed audiences. The Two Orphans and Pink Dominoes were presented. The performances, to say the least of them, were nothing more than rehearsals. This was no doubt owing to the fact that it was the first time the co. had produced the plays. Hayes' Juvenile Pinafore co. (formerly Ford's) played 2d, 3d, and matinee, to good houses. Mrs. Scott-Siddons will appear 5th and 6th. The sale of reserved seats for Emma Abbott's engagement commenced at eight o'clock on the 3d, and by twelve o'clock every desirable seat in the house was sold for each night. When the doors open on the 7th, the first night of the engagement, there will be "standing room only." D'Oyly Carte's Opera co. 19th, 20th and 21st, in The Pirates of Penzance.

Mozart Hall: Emma Thursby assisted by Adamowski, the Polish violinist; W. E. Bronson, tenor; and Miss Bock, pianist; appeared in concert 5th, to a fair audience.

Comique Business good. Only new face last week was Robert H. Stanley. Mattie Bliss closed 3d, to join Forepaugh's circus, Philadelphia. Delmonte Brothers are booked for 6th.

Georgia.

ATLANTA.

The boards have been unoccupied this week. There is no doubt that a few good troupes would draw well here.

LYNCHBURG.

Opera House: Mrs. Scott-Siddons 2d, in dramatic readings, to large and appreciative audience.

LOUISIANA.

NEW ORLEANS.

Colville's Opera Burlesque co. closed their season at the Academy last Sunday evening, the entertainment being for the benefit of Fred Mankerret, the popular treasurer.

Barlow, Wilson, Primrose & West's Minstrels opened at the Academy March 29, to a very large house. As the co. is the best that has been here for years, they immediately "caught on," and have so far played to full houses. D'Oyly Carte's Pirates of Penzance co. opened at Hall's, Monday. Curiosity to see this new production, drew a fair house, which is the only house they will get in this city. As they are here for two weeks, it is proposed that they produce Pinafore next week. April 5, Haverly's Juvenile Opera co. produce Pinafore at the Academy. Our managers, Hall and Bidwell, invited him to visit their theatres, but up to present writing the General has not put in an appearance. George H. Cassidy's Arabian Night co. follow the Juveniles at the Academy. Hall closes his season with The Pirates. The Midgets, Gen. Mite and Major Atom are still on exhibition at the St. Charles Theatre—drawing well.

Nebraska.

OMAHA.

A very large audience of Omaha's best people assembled Thursday night, the 1st, to greet John McCollough, who was to present Virginius. It is safe to say that no one person was disappointed. His support was exceptionally good. Kate Forsyth, as Virginia, being especially fine, and gaining the approval of the house from the first. F. B. Ward's Icelius, was a finished bit of acting, and he was honored by the audience. A case in point was the show of to-night—the C. L. Davis Comedy co., who play again to-morrow afternoon and evening. Davis, as Alvin Joslin, is good, and as mirth-provoking as need be, but his support, with one or two possible exceptions, could hardly be worse. The play itself is a mere nothing; the dialogue stiff; and the plot absurd; but the play is so arranged that Uncle Alvin is on the stage most of the time, and looking at him one forgets the others. His make-up was perfect, and so, I must say, was that of the whole co., which was a redeeming feature. The house was large and happy. Frederick Paulding is billed for the 8th. The experience of the past winter has proved that Omaha will support first-class attractions, and no others, and the thanks of the public are due Mr. Pagett, who has spared no pains to provide such.

Texas.

GALVESTON.

Tremont Opera House: 29th, Duprez and Benedict's Minstrels; they played to a good house; would have had a much better house had it not been for the M. D. S. Club entertainment. They will play here for three nights March 29, 30 and 31; then they go to New Orleans, La. Haverly's N. Y. Juvenile Opera co. play here three nights, commencing 1st, 2d and 3d.

Ontario.

OTTAWA.

As previously announced, the Holman Opera co. opened here on 29th ult., to give eight performances for the Orange Hall Lottery. The opening piece was the Chimes of Normandy. From some cause the houses did not fill. There appeared to be too many managers, and as is generally the case, failure resulted. The Holmans, however, are safe, as they get \$1,200. At the close of the performance on Saturday the co. disbanded, and Mr. and Mrs. Holman go home to London. The old lady is quite unwell, and is not fit to stand the wear of the road. The McDowell co. open with H. M. S. Parliament on Monday. Jolly Joe Banks now does the Butterbun. Mr. Waldron, who formerly played the character, has gone home on account of sickness.

The blooming Col. Bob Ingersoll is advertised for the 7th, and I am of the opinion that he will not be shut out. There is no knowing what some of the religious fanatics may do to stop him. He has been shut out at Brockville, and the great City of Montreal is moving against him.

Items: Kennedy, the violinist, is booked for the 13th.—Gus Pitt u, manager of the Grand in Toronto, has booked 14th and 15th for the 13th.—For the 16th and 17th, Phil Simmons returns with the Bandman co.—The New York MIRROR is now on sale every Saturday morning at the News Depot in the Post Office, and is also on file at Bob St. George's "Shades."

MONTREAL.

The Academy of Music has been ticked during the past week "standing room only." The house has been packed every night since Tuesday, when Grau's French Opera co. opened with Mignon, following with Madame Angot, Les Cloches de Corneville, Les Brigands, Le Petit Duc and Le Pre aux Cleres, in every one of which they scored an immense success financially, and that is the best way to judge. It is needless to make any personal mention of the co., as they are too well known, but poor Mlle. Paola-Marie succumbed to the frigidity of a Canada winter, and was disabled by cold from appearing one night. Next week we get Der Seecadet under the name of The Very Merry Mariner, with Florence Ellis in the

title role, for four nights and matinee, and the E. A. McDowell co. for one night, with H. M. S. Parliament, which has been quite successful in the West.

The Theatre Royal was to have held Hinds and his co., but somehow he failed to connect. There is a bad tale going round, which you may have for what it is worth. It goes this way: The Hinds co. were in Boston, stranded for want of money, and asked Sparrow, our manager, to send them on tickets for Montreal. This he did, and rumor runs that the co. put up the tickets as payment for board. This may not be true, but Mr. Sparrow left very suddenly for the Hub. Bandmann opens on Monday for the week.

Nordheimer's Hall was occupied two nights by Col. R. G. Ingersoll, who lectured on "The Gods" and "Some Mistakes of Moses," to limited but appreciative audiences.

LONDON.

Mechanics' Hall: 29th ult., Bergers and Sol Smith Russell, to a large and select audience. 1st, Bandmann to very small business. 5th, Our Photograph Party. 9th and 10th, Herrmann.

Australia.

At the Royal Theatre, Melbourne, the Williamsons have been doing an immense business. During February they produced Pinafore, in which Mrs. Williamson played Josephine, M. Ricardi, Sir Joseph Porter, and Louis Braham Ralph Rackstraw. Mr. and Mrs. Lingard have returned to Melbourne from New Zealand, and appeared at the Academy of Music. They presented pieces, entitled Happy Land, Engaged, Pluto and The Banker's Daughter to very poor business. The London Comedy co. returned to Melbourne and opened on February 7, in Withered Leaves and Dearest than Life, to good business. Chiarini's Royal Italian Circus and performing animals are here.

SIDNEY.

While here, the Williamsons produced Struck Oil, and Boucault's drama, Arrah-Pague, to immense business, at the Theatre Royal. The Kelly and Leon Mastodon Minstrels are doing a good business at the Opera House. Vernon Reid is with them. Camilla Urso has actually captured the people here—the house being crowded to its utmost to hear her. In fact, at the close of her engagement she was induced to give ten more concerts. Carlotta Patti had arrived, and was announced to give her first concert on Monday evening, February 16.

PROFESSIONAL DOINGS.

—Boucault sails for Europe next week.

—Clara Morris is out in the wilds of Arizona.

—Mojeska plays again in America next season.

—Bernhardt begins her season in London, May 24.

—Barry Sullivan speaks of leaving the stage and entering into Irish politics.

—Miss Annie Pixley is constantly growing in favor with Metropolitan audiences.

—J. B. Booth is playing Oliver Oliphant in Bartley Campbell's Galley Slave Co.

—Edwin Booth's wife and daughter will accompany him to England this summer.

—O. W. Blake has succeeded Harry Hawk as comedian in Fanny Davenport's company.

—Evangeline is to be put upon the way, and repaired for the coming campaign of '80-'81.

—John Gourley leaves the Troubadours and goes out with Rice's Surprise Party next season.

—The Madison Square Theatre is to have a new lobby and box office which will be finished and ready for use in a few days.

—Von Suppe's comic opera was produced for the first time in America at the Chestnut, Philadelphia, Monday night, with success.

—If things keep on there will be no managers left in New York but J. H. Haverly and Henry E. Abbey—a brace of theatrical Alexanders.

—M. B. Leavitt has obtained the London success Rathago, a musical sensation, which will be brought out by his projected extravaganza company.

—Mr. Palmer has donated the Union Square Theatre for a benefit tendered E. H. George this (Thursday) afternoon. An excellent bill is offered, and Mr. George's popularity will doubtless assure him a full house.

—The monument designed by Lester Wallace for Harry Montague's grave, will be erected next month. The Lambs will attend in a body, but the ceremony is to be strictly private.

—Nellie Larkelle has been engaged by M. B. Leavitt for his new specialty company, which starts out next season. His burlesque Penn's Aunts Among the Indians is said to have scored a big hit in Boston this week.

—A concert was given April 5, at the Masonic Temple in which Mlle. Julia B. Polk, the wife of James Polk, and Florence Copstone, the daughter of the musical critic of the World, appeared very successfully.

—H. M. Brown, late of Baldwin's Theatre, San Francisco, joins the Tragedians of Kalamazoo, next Monday in Philadelphia, combining the duties of stage manager with the playing of a character part.

—City Opera House: Mrs. Josephine Shanley and part of Vaudeville co. for past week, to skeleton houses. They start from here 5th, as the Bishop Serenaders, with Ed Spencer, advance, and do the smaller towns.

—Fanny Davenport opens at the Boston Museum, May 3. This will be the first engagement she has played in the Hub for some years. She will disband her own company, the support being furnished by the Museum stock.

—Mr. and Mrs. Felix Morris play a star engagement in Montreal, opening April 12. The supporting company consists of Marie Gordon, Marion Taylor, Amelia Herbert, Florence West, George Clarke, James Dunn, and Maurice Stafford.

—The Academy of Music is to be altered, and placed in the hands of Col. Mapleson for a period of five years at a moderate rent. The impresario promises to bring over Nilsson, and promises to produce Italian Opera in New York as it has never been produced before.

—Manager W. C. Mitchell was in town Wednesday, and he reported business with his Pleasure Party in Gilt's Goblins as something immense. The co. are playing re-engagements in many of the cities in which they appeared during their first tour, and everywhere they are greeted with fine business. Arrangements have been made with J. H. Haverly for the appearance of the Goblins at his Fourteenth Street Theatre, in May.

THE USHER.

In Fisking
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

A friend of mine connected with Miss Davenport's co. repeated to me the following conversation that he overheard a few weeks ago between a couple of natives of a Massachusetts town in which the party had performed the night before. It seems Pique had been billed, but at the last moment, because of the illness of a member of the company, As You Like It was substituted. This by way of explanation:

"O! soi, Jake, did you go ter the show las' night?"

"Well, you jes' bet I did!"

"How was it?"

"By oost, it was immense! They played Pike. The gal Fanny Davenport takes gits out inter the woods after a young feller. Now the young feller he's a fighter. He don't wear nothin', he goes stark naked. Yer see, this feller he licks fits out er another fighter. The gal gets gone on him 'cos o' this, and I'll be dainged ef she don't go after him in men's clothes, reglar stockin's and short dress, and all the rest, which wuz the style in them days."

"Does she fetch him?"

"You jest bet your sweet life she does! No gettin' left for her; right there every time. By jingo, Jake, it wuz lots er fun. Yer oughter taken it in."

An advertisement if not quite au fait, at any rate genuine.

There is no greater evidence of the decline of the Shakespearean drama than that furnished by the "supe" of to-day. It is so long since he has worn tights, and armor, and helmets, and carried banners or halberds, that he is quite out of his element when required to march on as one of Richard's army or Richelieu's guards. He has become so accustomed to the dress suit, the white-gloved duties of the modern society drama, that he cannot reconcile himself to the atmosphere of several centuries ago. He has lost, as it were, the bearing and carriage of a soldier of years ago, and as for assuming the manners of a "Mc-Lord" of that uncertain period—why that is utterly out of the question. The flashy society drama has taken all the heroic stiffening out of the "gentlemen," "lords," "nobles," and "first citizens" of other days. (Requiescat in Pace, O Nobilis Supe!)

That was a very funny thing that happened one Saturday night recently at the Duke's Theatre, London, the home of the most lurid type of lurid melodrama. A rattling old piece called The Battle of the Heart was given a first presentation, announced to be the work of one "John Wilkins, Esq." The piece met with immense favor, and at its finish the enthusiastic audience called loudly for the author. Delay did not dampen their demands, and finally one of the actors was obliged to come forward, and after silence had been obtained, explained that the gentleman was not present, and added that "the late Mr. John Wilkins had been dead something over eighteen years"—a high information quite satisfied the assemblage.

Last week a young lady in the profession received the welcome news from Scotland that she had fallen heir to a snug little fortune. A paragraph announcing the fact appeared in THE MIRROR. Immediately the male flirts are craning their necks and standing on the tiptoe of curiosity. Out of half-a-dozen inquiring letters sent to this office we select one with the following numbered list of questions:

1. What is Miss —'s age?

2. Is she married or single?

3. If the former, who is her husband, and has she any children?

4. Is she handsome—blonde or brunette?

5. What is the exact amount of her inheritance?

6. Does she propose to reside abroad?

7. CAN YOU GIVE ME HER ADDRESS?

This correspondent is evidently a member of the Gummy Club. So far as THE MIRROR is concerned he will have to bite his nails in impatience for all the information he will get from this source.

Joe Wheelock is no longer a member of the Galley Slave Company, which fact I am very happy, in the interest of justice, to be able to chronicle. Wheelock was only retained after the preconcert affair, until Bartley Campbell could personally give his attention to the matter. The parties concerned are relieved as to the reason of Wheelock's departure from the company, (as though everybody didn't know!) but a prominent member of the organization made use of the following suggestive language in explaining it to me: "Wheelock is a loafer and Marie Prescott was not a lady, but he had no reason or right, under any circumstances, to assault a woman. Wheelock's gone? No, but he didn't leave!" Very true. Doubtless dismissed.

Mr. Abbey couldn't get Mrs. Bowers to support Booth, without engaging her husband, McCollone, also this is the only theory that he advanced to account for his presence in the company. His name appeared in large letters when Macbeth was put on, but his Macduff was such a villainous exhibition they have hidden him again in the charitable obscurity of his small type that should the others of his support. If McCollone himself, might be diminished as easily what a blessing it would be.

Mark Mayer is going over to the other side shortly, and he tells me he is going to bring back a burlesque opera company that will fairly knock the spots out of anything of the kind that has ever been seen in this country. Manager Leavitt, who is sharing in the fever for extensive management, is negotiating with Kate Monroe as the leading attraction of the organization. She will be remembered as the lady who sang Serpentine in the Chimes something over six hundred times at the Opera Comique, London.

—The stockholders of the Academy have decided to give Col. Mapleson the use of the building for five seasons free of rent, the former to retain their seats. One night of each season Mapleson is to have the absolutely free use of the building for a benefit.

Widow Bedott on the Rampage.

[The Widow came into the New York Mirror office in search of Elder Sniffles, having been informed that he was last seen in this quarter. She had had a quarrel with the Elder, and he had left her forever (so he said). In vain we told her he was not here; she turned the office upside down and inside out in her search for him. After she had departed we discovered the following epistle, which the Widow had dropped. We give the letter publicly, in the fond hope that the absconding Elder will relent and return to the partner of his sorrows.—ED. MIRROR.]

MY OWN DEAR SHAD:—Every time I think of you, my heart flaps up and down like a churn-dasher. Sensations of unutterable joy caper over it like young goats over a stable roof, and thrill through it like Spanish reedles through tow-line trousers. As a gosling swimmer with delight in a mud-puddle, so swim I in a sea of glory. Visions of ecstatic rapture, thicker than the hair of a blacking brush, and brighter than the hues on a humming-bird's pinions, visit me in my slumbers, and borne on their invisible wings, your image stands before me, and I reach out to grasp it like an old pointer snapping at a blue-bottle fly. When I first beheld your saintly perfection I was bewildered and my brain whirled around like a bumble-bee under a glass tumbler; my eyes stood open like cellar doors in the country towns. And I lifted up my ears to catch the silvery accents of your voice. My tongue refused to wag, and in silent admiration I drank in the sweet infection of love, as a thirsty man swalloweth a tumbler of hot whisky punch. Since the light of your face fell upon my life I sometimes feel as if I could lift myself by my shoe-straps to the top of a church steeple. Day and night you are in my thoughts. When "Aurora," blushing like a bride, rises from her saffron couch; when the jay-bird pipes his tuneful lay in the apple tree by the spring-house; when the chattering shrill clarion heralds the coming morn; when the awakened pigarish from his bed and goeth forth for his refreshments; when the drowsy beetle wheels his droning flight at sulky moon-tide, and when the howling crows come home at milking-time, I think of thee. And like a piece of gum-elastic, my heart seems to stretch clear across my bosom. Your hair is like the mane on a sorrel horse painted with gold, and the brass slide to your immaculate necktie fills me with unbounded awe. Your forehead is smoother than an old coat and whiter than seventeen hundred linen. Your eyes are glorious to behold. In their liquid depths I see legions of little cupids battling and fighting like cohorts of ants in an old army cracker. When their fire hit me full in the womanly breast, it perforated my entire anatomy like a load of bird-shot would go through a rotten apple. Your nose is from a chunk of parian marble, and your mouth puckers with sweetness. Nectar lingers on your lips like honey on a bear's paw, and myriads of unfiled kisses are there ready to fly out and light somewhere like bluebirds out of their parental nest. Your hugh rings on my ears like the wind's harp strain, or the bleat of a stray lamb on the bleak hillside. The dimples in your cheeks are like bowers in bds of roses, or like hollows in cakes of home-made sugar. I am dying to fly to your presence, and to pour out the burning eloquence of my brave love as a thrifty housewife pours out the hot coffee. Away from you I am as melancholy as a sick rat. Sometimes I can hear the June-bug of despondency buzzing in my ears, and feel the cold lizards of despair crawling down my back. Uncouth fears like a thousand mice are nibbling at my spirits, and my soul is pierced through with doubts as an old cheese is bored by skippers. My love is stronger for you than the smell of old butter, switzer kase, or a kick of a mule. It is purer than the breath of a young crow, and more unselfish than a kitten's first caterwaul. As the songbird hangers for the light of day, the cautious mouse for the fresh bacon in the trap, as a lean pup hankers after new milk, so I long for thee. You are fairer than a speckled pullet, sweeter than a Yankee doughnut fried in sorghum molasses; you are brighter than the top-knot plumage on the head of a Muscovy duck. You are candy-kisses, raisins, pound-cake, and sweetened toddy, altogether. If these few remarks will enable you to see the inside of my soul and me to win your affections, I shall be as happy as a woodpecker in a cherry tree or a stage-horse in a green pasture. If you cannot reciprocate my thrilling passion I will feel very bad, and I will pine away like a poisoned bedbug, and far away from the flourishing vine of life an untimely branch. And in coming years, when my shadows grow long from the hills, and the philosophic frog sings his evening hymn, you, happy in another's love, can come and drop a tear and toss a cloud upon the resting-place of your own.

PRISCILLA P. BEDOTT.

Simple but Valuable.

"I always," says Manager Haverly, "prefer the public judgment to my own. I do not presume to say what they ought to like, but find out what they do like and give it to them. When I produce a new piece I go into a private box and study the faces of the audience. If a piece is generally successful I watch the effect of every line of it. If I perceive that a line or a scene is coldly received or is displeasing out it goes. It is easy enough to read the faces in an audience and to discover what is or what is not to the popular taste. If a mistake is made the best thing to do is not to repeat it. The first loss is always the least." As the recipe is a simple one, and as it has proved uncommonly successful in Mr. Haverly's case, it is given for the benefit of those managers who think that prosperity is largely due to good luck.

—Dr. Gilbert R. Spalding, the veteran theatrical manager, died at the residence of his old friend and one-time partner, Manager David Bidwell, in New Orleans, on last Monday evening. Dr. Spalding was a native of Albany County, N. Y., and was in his sixty-eighth year. At the time of his death he was on a visit to Mr. Bidwell.

Important.

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THE ACTORS' FUND.

McCullough's Emphasis—"Aye! six Benefits a Year if Necessary."
[SPECIAL CORRESPONDENCE.]

ST. JOSEPH, Mo., April 2, 1880.

In order to obtain the views of Mr. John McCullough, the eminent tragedian, on the subject of the Actors' Fund, inaugurated by the New York Mirror, I called upon that gentleman at the theatre last night, half an hour before the rising of the curtain on the first act of *Virginia*.

He was in his dressing-room when my card was sent in, but sent word for me to come up at once.

I entered the "star" dressing-room, and found Mr. McCullough "making up" for the character of the Roman father.

"Do you wish to expose my tricks to the world?" he said, smilingly, as he poised a stick of cosmetic in his hand, preparatory to indenting some illusory crow's feet at the corners of his eyes.

"Not exactly that," I answered, "I only wish to intrude myself long enough to get your ideas about the proposed Actors' Fund that *The Mirror* is agitating. Have you any objection to stating them?"

"You may count on me for my support every time, and that without consulting me at all. Why, my dear fellow, in anything that tends to aid, benefit, or elevate our profession, my support is always to be relied upon. The idea is good. It should be carried out just as *The Mirror* proposes."

"Yes," said I, "I think the plan of giving one benefit a year at every theatre and by every actor, is as excellent as it is comprehensive. Would you be willing to give your services once annually?"

"One benefit!" exclaimed Mr. McCullough. "Aye, six benefits a year if necessary. If I know it, no member of the profession, be he high in it or low, shall suffer while I have a voice and the use of my body!"

Meanwhile Mr. McCullough had finished his face painting, and the sound of the overture came faintly from the other side of the curtain.

A knock came at the door. "First act, Mr. McCullough!" shouted the call-boy, and I prepared to leave.

"I am very happy to be able to record your co-operation with *The Mirror*," said I. "I shall be happy to aid the matter in any way," was the reply.

And then, after Mr. McCullough had expressed himself as highly pleased with the course and policy pursued by the New York Mirror, and assured me of his heartiest wishes for its success, I hurried around to the front of the house to see the performance.

Miss Davenport's Season.

There is no more popular or successful artiste on the stage than Miss Fanny Davenport. Her name is a familiar household word through the length and breadth of the land. Her record is one that should occupy the attention of every ambitious neophyte who wishes to rise in her profession. Commencing at the very lowest rung of the ladder, relying solely on her own personal merits, she has risen to the topmost round, having passed through all the difficulties, vexations, and struggles that seem always necessarily attendant upon the apprenticeship of every actress.

Although English born, she is thoroughly American in tastes and inclinations, and is an entire stranger to the British stage. When but a child, she made her debut, and since that time, without the intermission of a single season, she has been hard at work. For Miss Davenport is remarkably industrious, and to this does she in a great degree owe the elevated position she has obtained for herself on the boards. The school of acting in which she was educated was of the most comprehensive character, embracing in the time elapsing between her first appearance and her graduation as a star, the various duties of soubrette, juvenile lady, ingenue, leading lady and burlesque actress—in all of which capacities she met with gratifying recognition.

Miss Davenport's starring tour this season has been one of the very greatest successes both artistically and financially. Managers agree in this fact, that she is the best paying lady attraction in the country. Not like other stars, who are favorites in a limited number of cities, this lady's drawing power is of a general nature, and is as efficacious on the one hand in New Orleans as it is on the other in Chicago. The results of the season show that *As You Like It* and *Cymbeline* have drawn the largest houses and netted the greatest profit of all the pieces in her repertoire. Which goes to show that the taste for the legitimate drama, if it has waned considerably in New York, is still strong on the road. Miss Davenport has not yet been seen here as Imogen, a part which she has only this season added to her catalogue, and in which she has received much homage from the critics out of town. Many liken her performances of this beautiful role to that of the late Helen Faucit, and if the comparison be just, there is little better praise could be awarded Miss Davenport. In the delineation of Shakespeare's characters she has been very happy, and it is probable that plays from the same source will be added to her repertoire ere long. Another notable event in her present season has been her revival of *Leah*. This old drama in her hands has been surrounded with so many fresh details and new points that the press christened it and have since continued to herald it as "*The New Leah*."

This Summer Miss Davenport will either pass at her beautiful country-seat at Hillside or in doing the grand tour in Europe. Her time will not be entirely given up to recreation—although after her arduous labors, which have been incessant since last Fall, she much needs rest—but will be partly occupied in increasing her round of parts.

Three brains will busy themselves throughout the hot months in originating and preparing as many plays for Miss Davenport, and no doubt Bartley Campbell, Anna Dickinson, and Sydney Rosenfeld will succeed in evolving something worthy of the star's abilities and the public's attention.

Messrs. Theall & Williams of the Williamsburgh Novelty Theatre will redecorate their bright little house throughout, and furnish it with new carpets and orchestra chairs.

Mme. Selma Dolan, who was with Mr. Mapleson's company last autumn, and essayed the role of Carmen, has been engaged for the chief character in a new opera by Mr. Fauré, shortly to be produced at the Globe Theatre, London.

Boucicault-Birds.

[Sunnyside Press.]

Sympathy is pretty equally divided in the Boucicault divorce boom. There are people who remember Agnes Robertson when a gentle, winning little actress. Her every little talent magnified by the discretion and tact of her author, she charmed New York. But, truth to tell, that was long ago. And to grow old gracefully is not the intention of the present Agnes; she clings to the traditions of her youth. She would still be the "Elfin Star." She wants to act, and has wasted lots of money in England launching herself at the people, in plays not written by her author—and therefore dead failures.

It is but two years ago that John Clayton, engaged to Eve Boucicault, told that young lady, in view of all he knew of the motherly menage, that she must do one of two things—marry him or go to her father. She was married immediately, and a fonder daughter-in-law or son-in-law no man ever had than Dion. That gentleman's second son, "Dot," clings with most affectionate tenacity to his father's fortunes, and Patrice and Viola, the two younger girls, worship their father, and clamor to remain with him. Mr. Boucicault gave Mrs. B., a year ago, when she left New York, \$8,000. He has lately promised her \$5,000 a year to go and live quietly near the girls, who are undergoing education in the suburbs of Paris.

Not she would not hear of any such immurement of talent and fifty-three years of life. She has nursed her wrath for a month, and finally it has culminated in this outburst, and the suit (and arrest) for divorce proceedings.

Mr. Boucicault (there is no doubt among old friends, who have followed his career since first he met Miss Robertson) could blow all this business to the four winds by a single utterance, but he is passionately fond of the children he has, and Madam Agnes counts on this; but the children are in the entire confidence of the father, and urge him to make a stand, no matter what happens.

What a superstition there is concerning birds is just now among professional people. At a little dinner given in Boucicault's magnificent apartments a week ago, there alighted for an instant at the window opening on Fifteenth street, a jet-black bird—somebody's escaped pet—probably a Mino bird.

"Good Heavens!" exclaimed Dion, "that's a forerunner of ill-luck."

Those at the table had not forgotten the incident when the papers set forth the proceedings of Mrs. B.'s lawyers.

Fanny Davenport devoutly believes the ownership of a bird brings her misfortune. A pet canary popped into her room from the balcony one night a few years ago.

"Ah," said Fanny, "that's not a present nor a purchase, it's a waif and stray; let it remain. I can't think that will be bad luck."

She went to the theatre—playing *Vesta*, the blind old woman; and in the second act, unable from the arrangements over her eyes to see exactly where she fell, miscounted her distance and struck her face on the iron work of the footlights, disfiguring herself for months.

Augustin Daly is another enemy of birds, even in pictured form.

A suit of furniture was brought in to the Fifth Avenue Pottery & Stylus, for use in a play whose rehearsals had been thought sure forerunners of a great success by actors and managers. Just before the curtain rang up, after one act of perfect satisfaction, Mr. Daly stood on the stage surveying the new set; of a sudden he espied a tiny swallow poised amid the flowers of the brocade covering.

"It's up with this piece," he cried out. "There's a miserable fowl on the chair-back."

"One swallow don't make a Summer," said an actor standing by.

"But one swallow makes a respectable Fall for me," returned Mr. Daly; and, sure enough, the piece was a flat failure for the ensuing end of the evening.

FROM THE OTHER SIDE.

The next grand production at the London Alhambra will be Offenbach's latest opera, *La Fille du Tambour Major*, which has been performed 100 times in Paris, and is still running, with great success. The opera has been adapted by H. B. Farnie, and will be produced about the middle of April.

Actors who have reached the ripe age of 100 are seldom to be seen actively engaged in the exercise of their profession. According to the Paris *Faiz* one of these rare avies may now be witnessed nightly at Toulouse. He is a comic actor, named Graftot, who was born on July 2, 1780, and came out at fifteen years of age, when the Revolution was at its height.

It is reported that an unpublished comedy by George Sand, entitled *Mlle. de la Quintinie*, is in the hands of the director of one of the Paris theatres, and is shortly to be produced. It would have been brought out long ago but that the censorship under the Ministry of M. Jules Simon forbade it. The production of a new play by George Sand will, of course, be an event of much interest.

Edmund Yates says—and all the daily papers copy it—that Mme. Christine Nilsson, before leaving Madrid, received the photograph of the King and Queen of Spain, with the inscription, "A Madame Christine Nilsson-Rouzeaud, souvenir affectueux de ses admirateurs, Marie Christine, Alphonse," and a big pearl in a shell all of diamonds as a necklace. But how could she get a big pearl in a shell all of diamonds, and how could she use the shell as a necklace?

Patti is singing songs at private houses in Paris, where ballets danced by belles of the fashionable world are now given in Lent. She sings a song as each corps de ballet comes in, and for doing so receives the trifling sum of \$3,000 a song. If four songs are sung, says M. Labouchere, she knocks off \$1,000 from each song—but when one of her friends asked her to sing a single song for less, she replied that she did not make two prices, and that she could not allow sentimental considerations to affect her tariff.

Mr. Theyre Smith's new comedietta, produced recently in London with the title of *Old Cronies*, is perhaps a unique example of an English dramatic work in which all the personages are of the male sex. It is in form a mere colloquy between two men, each of whom is somewhat on the wrong side of middle-age, not even the casual appearance of a maidservant being permitted to impart an approach to what is technically known as "female interest." The joint concoction of a love-letter by two old bachelors is the motive of the work, and it is said to be admirably worked out.

THE OLD OLYMPIC.

Its History—The Actors who have Trod its Boards.

[New York Star.]

The sale of the old Olympic Theatre property, and the announcement that the purchaser will probably have the building torn down to make room for an improved structure, will be regretted by many persons on account of the time-honored associations connected with that well-known place of amusement. The Olympic was opened in 1837. It was built for Henry E. Willard and William R. Blake, and was almost an exact counterpart of the famous theatre of the same name in London. Although the auditorium was quite small, it was regarded as a perfect "bandbox." It was at that time the handsomest resort of the kind in New York. One of the leading dramatic critics of the day characterized it as "a parlor of elegance and beauty." The stage appointments were excellent, and the scenery was deemed something marvelous. The curtain was of rich crimson damask. The Olympic was designed to compete for popular favor with the Park and Bowery Theatres, which up to that time had monopolized the patronage of the public.

"I shall never forget the night the Olympic was opened," said an old New Yorker to the reporter for the Star. "It was Sept. 13, 1837. The little bandbox was crowded with the elite of the city. E. Burke Fisher, a well-known writer, stepped in front of the curtain and read an address in rhyme. He was greeted with rapturous applause. A stock company under the management of W. R. Blake gave an excellent rendition of *Perfection*, with the famous actress, Miss Sudlow, in the leading role. Among the plays that were produced during the ensuing three or four weeks were *Lady and Devil*, *Barrack Room*, *The Dumb Belle*, *Three Weeks After Marriage*, *The Handsome Husband*, *Wool Gathering* and *Gretna Green*."

"The first real 'hit' of the initial season at the Olympic, however, was *A Dream of the Future*, which was then produced for the first time in America. This play was put upon the boards Oct. 7, 1837, and it afforded an opportunity for Mrs. Macleod and Mrs. Hughes to bring themselves prominently before the American public. *A Dream of the Future* was given nightly to delighted audiences until Oct. 18, when it was replaced with *Paul Pry*."

"In 1838 the beautiful operetta, *Kate Kearney*, with its delightful Irish melodies, was brought out and it fairly took the city by storm. The tickets were placed at the extremely low prices of fifty cents for single seats in the boxes and twenty-five cents for the pit. About this time Mr. Booth appeared at the Olympic as Richard, and Master Lewis Blake made his debut as the little Duke of York. W. Sefton also appeared in Mr. Knowles' play entitled *Woman's Wit*."

"A playbill of May 8, 1839, shows that the *Hunchback* was produced on that evening with D. D. McKimney in the leading part. In the year 1839 Wallack's National Theatre was burned, and an entertainment was given at the Olympic for the benefit of the sufferers. The play was *The Broken Sword*. William Mitchell, who was thrown out of business by the Wallack fire, immediately formed a connection with the Olympic. The Olympic was run during the remainder of the season of 1839 as a 'half price' theatre. The proprietors made a large amount of money through a series of entertainments which they termed 'The Olympic Revels,' which were nothing more nor less than what would now be termed 'varieties.'"

The Olympic took another stride in popular favor in 1842, when Charles Walcott and Mary Watts stepped upon its boards in the roaring farce, *Petty Sins and Pretty Sinners*. For several months this favorite actor and actress brought good luck to the management. Among the popular pieces played were *Boots at the Swan*, *Grandfather Whitehead*, *The Woman Hater*, *Burlesque Bluebeard* and *Antony and Cleopatra*.

Three years later, in 1845, Miss Taylor created a furore among theatre-goers in her charming impersonation of Prince Ahmed in *The Magic Arrow*. Miss Classe also bounded into popularity as Dick in *Whittington and His Cat*. It is a matter of historical interest that the first time Don Caesar de Bazan was ever represented in New York it was on the stage of the Olympic. Anna Cruise, Julia Barton, Miss Pray and John Dunn belonged to the company in 1846, and appeared in such plays as *Leud Me Five Shillings*, *The Marriage of Figaro* and *The Irish Tiger*. In 1847 Mr. Holland appeared as Joslyn Garter in *A Wife for an Hour*.

A novelty in the shape of a panorama representing scenes on Broadway from the Battery to Grace Church, was unraveled at the Olympic in the winter of 1848. This was almost the beginning of this peculiar feature of public entertainment. As the panorama was a new idea it attracted crowds of people to the theatre. Visitors came from all parts of the country to see the curious "moving scenes." At the same time Mary Gannon appeared as Widow Green in *The Romance of a Poor Young Man*. The winter of 1849 saw the play entitled *The Queen's Visit* to Ireland on the boards, and Mrs. Russell was on the high tide of popularity as the leading lady at the Olympic. Mrs. Russell was the same lady who was afterward known to the theatrical world as Mrs. Hoey.

There was a decline in the popularity of the Olympic in 1849, and in 1850 Mr. Burton made a determined, but almost fruitless, attempt to resuscitate it as a standard place of amusement. Mrs. Skerrett was engaged as the leading lady, and among the plays produced were *Moral Reform* and *The Serious Family*. Mr. Burton himself appeared in the latter play. The glory of the Olympic, however, had departed, and other theatres proved more attractive to the amusement-loving public.

The Olympic was re-christened "Laura Keane's Theatre" in 1852, and Miss Keane made desperate efforts to revive its old-time prosperity. She had previously made a favorable impression under the guidance of Mr. Wallack. The critics believed that she was destined to become the most elegant and popular artiste in America, when she threw up her engagement with Mr. Wallack for the dubious honor of managing a theatre on her own account. She struggled on with her Laura Keane's Theatre for a few seasons, when she was compelled to abandon the enterprise and depend upon starring tours in the provinces for a livelihood. Miss Keane took the Olympic against the advice of her best friends, and when disaster overtook her she was heard to remark that she deeply regretted leaving Mr. Wallack's employment.

"Laura Keane's Theatre," after Miss Keane left it, was again opened under its old name, "Olympic." The auditorium was enlarged, and it has met with varying fortunes under different managements. Fortunes have

been alternately made and lost in it. In 1869 John Duff leased the theatre, and under his management it was devoted to pantomime. Fox in Humpty Dumpty and Wee Willie Winkle proved a great success, and Mr. Duff made a mint of money. Mr. John F. Poole ran the place three seasons, and Pat Rooney was one of his leading attractions. After Mr. Poole left the Olympic, Gus Williams and Thomas Canary leased it with the intention of running a variety show and selling beer in the auditorium. This enterprise proved a failure, and Williams and Canary gave up the place in disgust. Ferdinand Hofels, being compelled to leave the Bowery Theatre on account of the expiration of his lease, was the next to take the Olympic. His intention was to transfer his showery business to Broadway. He was unsuccessful. Frank Mayo is the present lessee.

The Variety Theatres.

E. T. Stetson, supported by Joseph P. Winters, Lena Aberle and Charles Farwell and the stock company, appeared in his sensational drama, entitled *Neck and Neck*, at Manager Aberle's Eighth Street Theatre, and produced a very favorable impression. The olio preceding the play, is made up of several tag acts, which were given in turn by Mark Murphy, Mlle. Lottie and the Bohemian Brothers, Foster and Hughes, Nellie Byron, and others. The attendance has been good all the week. To-day (Thursday) Lena Aberle will take her benefit. The array of talent billed promises an entertainment of unusual excellence.

The business done at the London last week must have been gratifying to the management, and deservedly so, for Manager Donaldson gave his patrons one of the best bills we have seen in some time. The programme this week is quite as attractive, and opens with Murphy and Shannon's amusing sketch, called *Bibbs and Bibbs*; then follow Beula Merton, the Reynold Brothers, Devlin and Tracy, Campbell and Burke, John Hart and A. C. Moreland in a sketch called *Wanted a Nurse*; Murphy and Mack in their *Mulberry Street Flats*; Rose Hall, the talented ventriloquist, Bingham, and the Four Star Grotesques, Seamon and Somers, and Girard Brothers. Fun at Coney Island, a new afterpiece by John Murphy, closes the bill.

At the Volks the array of talent is hardly up to Manager Gieselberg's usual standard. An excellent performance, however, is given by Minnie Oscar Gray and W. T. Stephens, in a highly sensational drama, entitled *Saved From the Storm*; Morgan and Mullen produce a new sketch called *The Mighty Dollar*, which was well received; Hines and Blossom, Minnie Clyde, and Ada Lannier appeared in their specialties; Mmie. Anderson, the pedestrienne, introduced her songs and costume changes with fair success; Gus H. Saville and John H. Byrne appeared in an original musical act to excellent advantage and received well merited applause.

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TWO ORPHANS,

and advertising themselves as the UNION
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THEATRE COMPANY, and in some cases as the
UNION SQUARE COMBINATION, the evident in-
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they are the company from this Theatre and
under my management. I desire thus pub-
licly to notify all interested that any such use
of the trade-mark of the Theatre is an
FRAUDULENT as is the unauthorized use by
them of my version of the Two Orphans, and
I respectfully ask the assistance of managers
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HAVERLY'S FIFTH AVE. THEATRE,
Broadway and 28th Street, New York. Will
open September 1, with
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S THEATRE, CHICAGO,
Cor. Dearborn and Monroe Sts., Chicago, Ill.
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HAVERLY'S COLORED GEORGIA MIN-
STRELS.
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HAVERLY'S CHICAGO CHURCH CHOIR
PINAFORE CO. J. H. HAVERLY, Proprietor.

ALL NEW YORK WANTS TO SEE IT.

THE RUSH TO NIBLO'S GARDEN UNPRECEDENTED, EVEN IN THE PALMY
DAYS OF THE BLACK CROOK.

A wonderful recognition by the Press of New York. Not one dissenting word. The New
School of Minstrelsy accepted by all without a single line of unfavorable comment.
Not one regretful paragraph in remembrance of Antediluvian Minstrelsy, but
a complete endorsement of the NEW MASTODONIC CREATION.

HAVERLY'S UNITED MASTODON MINSTRELS.

J. H. HAVERLY, Proprietor. WM. FOOTE, Manager.

40 PERFORMERS 40
THE BIGGEST AND BEST IN THE WORLD.

THE NEW YORK HERALD:
Pit, circle and gallery packed with people,
doorway and lobby choked, and still masses
seeking for admission. The performance
worthy to be listened to, looked at, laughed at
and applauded.

THE NEW YORK TRIBUNE:
A new and interesting programme. Some-
thing more than stale jokes and orthodox
methods. It is worthy of note that the entire
performance is free from indecency.

THE NEW YORK TIMES:
Niblo's Garden has seldom been so crowded
as it was last evening at the first performance
of Haverly's United Mastodon Minstrels. The
seats were full, and the aisles were occupied
wherever the building permitted.

THE NEW YORK SUN:
Minstrelsy on a magnificent scale is pre-
sented at Niblo's Garden this week. Crowded
houses, from the gallery to the orchestra, is
sufficient evidence of its popularity.

THE NEW YORK WORLD:
The house packed to overflowing. The per-
formance, like the name of the company, was
mastodon. The audience fairly boiled over
with enthusiasm.

THE NEW YORK STAR:
It is by all odds the best as well as the larg-
est troupe in the world.

"The record of the Past a Guarantee of the Future."

THE NEW YORK EVENING POST:
The company acknowledged leaders of their
profession. The performance one of, if not the
best ever given.

THE NEW YORK COMMERCIAL:
A very large audience and an amusing and
interesting performance.

THE NEW YORK MAIL:
An instantaneous and unqualified success
greeted their opening performance, and it
will be a long time before the public has seen
enough of them.

THE NEW YORK EXPRESS:
Their excellence as a minstrel organization
has been thoroughly recognized. The whole
entertainment is bright, witty, and, above all,
clean. There can be no doubt of its entire
success.

THE NEW YORK TELEGRAM:
All the elements necessary to a great show,
the place packed by an audience delighted
beyond measure.

THE NEW YORK NEWS:
5,000 people squeezed themselves into the
smallest possible space to enjoy the unique
entertainment.

1880 TONY PASTOR'S NEW COMPANY 1880

THE LARGEST TROUPE

COMPOSED ENTIRELY OF ARTISTS EVER ORGANIZED IN ONE ENTERTAINMENT.

TONY PASTOR'S SPECIALTY TROUPE AND TONY PASTOR'S BURLESQUE GO WEST

The most positive novelty extant,
THE FOUR ECCENTRICS,
Perry, Magrew, Curdy and Hughes.
MISS LENA TETTENBORN,
Versatile Actress and Cultured Vocalist.
HARRY AND JOHN KERNELL,
North of Ireland Dialect Comedians.
BRYANT AND HOEY
in their Musical and Ethiopian Comedy, intro-
ducing Solos.
MISS FLORA MOORE,
The Greatest Jubilee Singer on the Stage.
TONY PASTOR, Sole Proprietor.

THE FOUR ST. FELIX SISTERS,
Henrietta, Clementina, Leonora and Charlotte.
FANNIE BEANE & CHARLES GILDAY.
FRENCH TWIN SISTERS,
Minnie and Lena French.
THE THREE RANKINS,
William, Karl and Richard.
CHARLES DIAMOND,
The Original and Famous Milanese Minstrel.
BONNIE RUNNELLS,
who is to-day the best living Dutch Comedian.
HARRY S. SANDERSON, Manager.

EMPHATIC AND CONTINUED SUCCESS

TRAGEDIANS OF KALAMAZOO.

Screams of Laughter Attest their Strength.

The Manager of the TRAGEDIANS OF KALAMAZOO takes pleasure in announcing the follow-
ing famous list of The-players:

LOUISE DEMPSEY, EMMA HALL, HUGH FAY, JOHN F. BURNS, H. M.
BROWN (late of Baldwin's Theatre, San Francisco), JOHN FOSTER, ALONZO
SCHWARTZ, AUGUSTUS J. BRUNO, AND GERTIE GRANVILLE.

The most vigorously original and violently attractive medley of mirth ever brought
before the public.

The Public is warned in time that although this entertainment is not
A CIRCUS IN SCHOOL; it comes nearer being a MENAGERIE OUT OF SCHOOL
than anything yet presented in dramatic form.

The TRAGEDIANS appear in a three-act musical conceit, entitled

OUR SCHOOL DAYS

OR, BOYS AND GIRLS AGAIN, ("You've been there yourself.")

Illustrated by

THE SMARTEST CLASS OF BOYS AND GIRLS IN THE SCHOOL.

THE TRAGEDIANS as now presented to the public in its entirety forms a combination of
names and comedy strength which finds NO PARALLEL ON THE AMERICAN CONTINENT.

The Press everywhere unanimous in unqualified praise of the company. The piece a
MOST HUMOROUS AND MUSICAL BIT OF CLEAN NONSENSE, ILLUSTRATED BY A MOST ADMIRABLE
COMPANY OF COMEDIANS.

NOTE.—We say the press is unanimous. We should have excepted the Chicago Tribune.

Sam Medill is the managing editor, and the public well know his quarrel with the reputed
manager of the Tragedians. It is now authenticated that his orders were to "go for that
party," notwithstanding which they played in HOOLEY'S THEATRE TO A VERY LARGE AND
NIGHTLY INCREASING BUSINESS AND WERE ENGAGED TO RETURN ON BETTER TERMS.

JAMES A. HERNE'S HEARTS OF OAK.

CONSISTING OF

JAMES A. HERNE, KATHERINE CORCORAN,

and the same same POWERFUL COMPANY which has made it the SUCCESS OF THE YEAR in San
Francisco, Chicago, Cincinnati, Indianapolis, Milwaukee, Grand Rapids, Detroit,
Toledo, Philadelphia, and at present interpreting its many beauties at the

FIFTH AVENUE THEATRE, NEW YORK

WHERE IT IS RUNNING TO

OVERFLOWING HOUSES.

will during the coming Summer and Winter season visit EVERY CITY IN THE UNION, fully
equipped with complete New and Beautiful Scenery, Grand Properties and Effects,
Master Machinist, Master of Properties, Orchestral Conductor, Magnificent
New Printing, and the Dramatic Wonder,

THE BABY. HEARTS OF OAK. ONLY

NOTE.—Mr. Herne respectfully informs managers and the public that all assertions,
whosoever and by whomsoever made, to the effect of HEARTS OF OAK and THE MARINER'S
COMPASS being identical, are sheer nonsense and totally without foundation, as any manager
with whom he has played is fully aware, and in proof of which is the fact (an undeniable one)
that THE MARINER'S COMPASS can be purchased for TWENTY-FIVE CENTS, while he has positively
refused TEN THOUSAND DOLLARS for one-half interest in HEARTS OF OAK, which offer
still stands. Mr. Herne furthermore states that he has neither the right nor desire to inter-
fere with THE MARINER'S COMPASS, but is fully protected in his play, and will punish any in-
fringement, even to the adoption of his STAGE SETTINGS.

Address all business communications to FREDERICK W. BERT, manager Herne's "Hearts of
Oak," Fifth Avenue Theatre, New York.